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A

MUSICAL MANUAL,

OR

TECHNICAL DIRECTORY.

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A

MUSICAL MANUAL,

OR

TECHNICAL DIRECTORY;

CONTAINING

FULL AND PERSPICUOUS

EXPLANATIONS OF ALL THE TERMS,

ANCIENT AND MODERN,

USED IN THE HARMONIC ART;

DESCRIPTIONS OF THE

VARIOUS VOICES AND INSTRUMENTS,

THEIR POWERS AND CHARACTERS;

WITH

INCIDENTAL REMARKS

ON THE PRINCIPAL EXCELLENCES OF VOCAL AND INSTRUMENTAL COMPOSITION AND PERFORMANCE.

By THOMAS BUSBY, Mus. Doc.

Author of a "Musical Grammar;" a "History of Music;" "Musical Anecdotes;" and a "Translation of Lucretius;" &c. &c.

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PREFACE.

The daily accumulation of new terms, expressions, and phrases, introduced by the continued refinements in musical science, taste, execution, and the ever-changing stream of fashion, having more than kept pace with the various vocabularies which have successively appeared, the author of the present Lexicon conceived that a publication containing, not only a clearer and more intelligible definition of the terms scattered through other explanatory works, but illustrations of all the newest words and phrases, would form a mass of technical information, that, from its novelty and comprehensiveness, could not fail to prove equally acceptable to the novice and to the already initiated; to the *first*, as embracing all the points, the explanation of which is necessary to the purposes of present practice; to the *latter*, as calculated to refresh the memory, and save occasional embarrassment.

But though the extended plan of the present publication—a publication deriving its pretensions of utility from the multiplicity of its articles, the clearness of its definitions, and its graphic examples—has necessarily induced a considerable expense in its preparation, one object has been kept in view—that of limiting its price, as far as the nature of the undertaking would permit, by keeping its matter, as much as possible, within a portable

bulk; both that the most economical practitioner might not be denied the advantage of consulting the work, and that amateurs and professors might use it as a *vade mecum*, or pocket companion.

To favour these essential purposes, the numerous articles are given in as compressed a form as their necessary lucidity would allow. While obscurity has been avoided, conciseness has been studied: brevity has uniformly been sought, though never at the expense of clouding the explanation. While no terms have been insufficiently defined, every thing requiring to be more than ordinarily perspicuous has received the fullest light that care could throw upon it. In a word, whatever regards theory or execution, composition or performance, has been studiously treated; and the author trusts, that this Verbal Guide will be found to comprise all that a musical vocabulary can be expected to contain, whether to gratify the curiosity of adult amateurs, or to enlarge the knowledge of juvenile students and practitioners.

INTRODUCTION.

On the science of Music, as one of the most delightful that can engage the human mind,—as an accomplishment intellectual, sensitive, and qualified by its elegance to embellish and refine society,—much preliminary observation might be offered; but conformably with the professed design of presenting this Work to the public in a circumscribed compass, this introduction is confined to a notice of the principal stages of the progress of the science, from the early age of Tubal to our own times. To what state Music had arrived in the days of that ancient inventor of wind instruments, or even at the time of the royal lyrist, David, we have no means of precisely ascertaining. We know, however, that it must have reached a tolerable degree of perfection, because in Judea it was employed to dignify the service of the Temple, in the solemnities of which it was constantly exercised, both vocally and instrumentally. From the Holy Land it passed to Egypt, and thence to Greece, where it embellished the rhapsodies of her

poets—her Homers, her Hesiods, and her Pindars: but it was not till long after that country was subdued by the Romans, that it made any material advances towards the excellence it was destined to reach in future ages, and a more cultivated state of society. Under the protection of Constantine, in the fourth century, it was employed in the Christian church, and soon afterwards devotionally introduced by St. Ambrose at Milan, whence it spread through Italy. But still the system was *Grecian;* and it was not till the eleventh century that its *tetrachords,* or scales of four sounds, underwent that reformation by which Guido Aretino, a Benedictine monk, so extended and regulated the modification as to render the sounds susceptible of *harmonical* arrangement. This learned priest and theoretical musician not only divided the great compass into hexachords, or equal classes of six immediately successive tones and semitones, but suggested an improved manner of writing music. Instead of following the method of his predecessors, by placing the usual characters upon a single line, which necessitated the distinguishing them from each other by alphabetical signs, he used staves, first of four, and subsequently of five lines, upon which he stationed *points,* higher or lower in the staves, according to the sounds he meant to indi-

cate. By these points, disposed under each other, he formed that harmonical combination now designated by *notes*. But this concordance, or *counterpoint*, of Guido was of the simplest description, consisting only of the fundamental note and its third, fifth, and eighth. Melody, in the time of this monastic musician, was little more artificial than the harmony by which it was accompanied and sustained; the sounds were all of equal and intolerable length, the distances, or intervals, quaint and awkward; and it was not till the ingenious John de Muris, in the fourteenth century, shortened and varied the former, and gave some little ease and grace to the latter, that Music made any approach towards what is now called melody. This scientific Advocate of the Parliament of Paris, by his invention of the *large*, the *long*, the *breve*, the *semibreve*, and the *crotchet*, furnished the means of dividing the time into various measures, and of giving new advantages to harmony. Thus aided, the science advanced with comparative rapidity; the formation of discords, their preparations and resolutions, began to be understood; and composition in several *parts* was successfully cultivated. At length, a Palestina, a Marenzio, a Marcello, and a Giovanelli arose; and early in the seventeenth century Italy might boast of her noble and numerous speci-

mens of harmony and melody, sacred and secular, ecclesiastical and operatic. From Italy, Music passed to Germany, and from Germany to England, where it flourished under the protection of the Anglo-Saxon priesthood, whose cloisters and cathedrals resounded with the Gregorian and Ambrosian chants. To what perfection the harmonic art has since arrived, not only on the continent, but in this country, is sufficiently shown by the works of Handel, the Bachs, Mozart, Haydn, and Beethoven; Purcell, Arne, Boyce, and Battishill; and it is not more obvious that its daily improvement necessarily introduces *new terms*, than that their perpetual accession necessitates *fresh explanations*, both in regard of the production and the performance of harmony and of melody.

These—harmony and melody,—sounds in conjunction and sounds in succession—constitute the two great provinces of Music. As the laws of harmony direct the arrangement of *simultaneous* sounds—the materials of concords and discords,—so the rules of melody govern the disposition of *successive* sounds—the elements of air or tune; and as these rules equally apply to vocal and to instrumental Music, and excellence, either in its production or execution, depends on genius and science, aided by judgment, sentiment,

and taste, it only remains to observe, that the author's care has been proportioned to the multiplicity of *new terms* to which the free exercise of those qualities is constantly giving birth; that, watching the innovations of talent, fancy, and ingenious caprice, he has collected and illustrated their characteristic expressions, meaning to supply every information properly lying within the sphere of a *Technical Directory;* hoping to furnish the musical world with a work which, comprehending, together with elucidations of the less modern words, definitions of all the indicial expressions of the present day, should comprise, not only scientific phrases and terms of art, but signs, characters, abbreviations, whatever is needful to be understood, and a thorough knowledge of which can be obtained only through the medium of a publication similar to the present.

DICTIONARY OF MUSIC.

A, THE letter nominally applied to the sixth note of the key of C, the natural diatonic *major* scale; also the name of the fundamental note of the natural diatonic *minor* scale; and of the note sounded by the third string of the violin, when open. The letter *A* is likewise an Italian preposition, bearing the signification of *in*, *for*, *at*, *with*, &c., as the context may require: as, *A Tempo*, in time, *A* 3, for three voices, &c.

A BALLATA. (Ital.) *In the ballad style.* A common prefix to little, familiar Italian melodies.

ACCELERANDO. (Ital.) A term implying, that the passage over which it is placed must be performed in a continually-quickened time.

ACCEL^DO. The abbreviation of *Accelerando.* See that word.

ACCENT. That emphasis thrown by the voice on certain words, or syllables; and on which so greatly depends the beauty of good vocal performance.

ACCENTED. *Accented* notes are those which are naturally given with emphasis; either on account of their situation in the bar, or because they carry with them some strong meaning.

ACCIDENTAL CHORDS. *Accidental Chords* result from one of two causes—anticipation, or retardation. When their construction assumes some note of a succeeding chord (a chord not yet struck) they are *Accidental Chords* by *anticipation*; when their combination retains some note of a preceding chord (a chord previously struck) they are Accidental Chords by *suspension.*

EX. *Accidental chord—*

by anticipation,

by suspension,

Accidents. A term applied generally to sharps, flats, and naturals which are extraneous to the key, or scale, in which a piece, or movement, is composed.

Accolade. (Ital.) That extended vertical brace prefixed to polyphonic compositions, to bind together its several parts. See *Braces.*

Accompagnatore. (Ital.) An accompanist.

Accompaniment. A distinct instrumental *part;* an addition accessary to the general effect.

Accomp. The abbreviation of *Accompaniment.* See that word.

Accompaniment ad Libitum. (Eng. & Lat.) An *Accompaniment* which may be used or omitted, as judgment or convenience shall direct.

Accomp. ad Lib. The abbreviation of *Accompaniment ad Libitum.* See that expression.

Accompaniment Obligato. (Eng. & Ital.) Words intimating that the *Accompaniment* is indispensable, not only to the intended effect, but even to the performance of the composition.

Accomp. Obto. The abbreviation of *Accompaniment Obligato.* See that expression.

Accompaniments. Those orchestral *parts* of a vocal or instrumental composition, which embellish and embody the general effect.

Accompanist. The performer who accompanies another.

Accopiate. (Ital.) When two parts are brought together, they are said to be *Accopiate: i. e.* coupled, or joined.

Accordatura. (Ital.) The scale, or tuning of the open, or unstopt strings of any instrument.

Accorder. (French.) To tune any pipe, or string, &c.

Accordo. (Ital.) A concord.

Accrescimento. (Ital.) Augmentation. See that word.

Accres. The abbreviation of *Accrescimento.* See that word, and *Augmentation.*

A Cembalo. (Ital.) An expression found in the title-pages of compositions for the *harpsichord,* but which, together with that instrument, is now obsolete.

Acoustics. (From the Greek.) The science which considers the nature of sound, its causes, and its musical and other effects.

Act Tunes. The appellation formerly given to the pieces played between the acts of a tragedy or comedy.

ACUTE. An adjective applicable to any sharp or shrill sound.

ADAGIO. (Ital.) Slow, but less so than *Largo*. The word *Adagio* is not always used adjectively. Musicians speak of *Adagios*, as things having a substantive character. A slow movement they call an *Adagio*.

ADA°. The abbreviation of *Adagio*. See *Adagio*.

ADAGIO ASSAI. (Ital.) An expression implying a greater degree of slowness than is signified by the word *Adagio* alone.

ADAGIO PATETICO. (Ital.) In a slow time, and with a plaintive style of expression.

ADAGIO RELIGIOSO. (Ital.) An expression directing not only slowness of time, but a religious gravity of style.

ADASIO. (Ital.) Synonimous with *Adagio*. See that word.

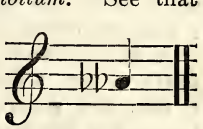
ADDITION. When notes are lengthened by dots, they are said to have received *Addition*.

ADDITIONAL KEYS. The keys added to the former extremities of the compass of the piano-forte.

AD LIBITUM. (Lat.) An expression giving license to the performer to introduce whatever decorations his taste and fancy may suggest.

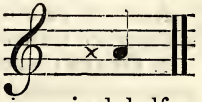
AD LIB. The abbreviation of *Ad Libitum*. See that expression.

A DOUBLE-FLAT. A *Flat* which depresses the note *A Natural* two semitones; and, on the piano-forte, lowers it to *G Natural*. Ex.



Here we have *A Flat* flattened; that is, depressed half a tone: and since, on the piano-forte, *G Natural* is the next sound below *A Flat*, *G Natural* is the key to which, on that instrument, the finger is conducted by *A Double-flat*.

A DOUBLE-SHARP. A *Sharp* which raises the note *A Natural* two semitones; and, on the piano-forte, lifts it to *B Natural*. Ex.



Here we have *A Sharp* sharpened; that is, raised half a tone: and since, on the piano-forte, *B Natural* is the next sound above *A Sharp*, *B Natural* is the key to which the finger of the pianist is led by *A Double-sharp*.

A DUE, or A 2. (Ital.) An expression signifying, that the composition is designed for two voices.

A DUE CORDE. (Ital.) Said of keyed instruments with

only two strings to each note: as of the common square piano-forte.

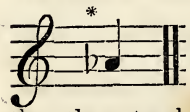
ÆOLIAN HARP. A stringed instrument, little indebted to art for its construction, and not at all for a performer. Its form an oblong box of wood, and its catgut vibrated by the wind, it sends forth a soft, murmuring sound, that is both agreeable and soothing.

ÆQUISONANT. (Lat.) Strictly speaking, only unisons are æquisonant; but the same property is often allowed to octaves, because, to the common ear, octaves seem but a doubling of the same sound.

AFFETTUOSO. (Ital.) A word dictating a tender and affecting style of performance.

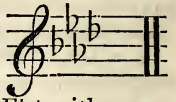
AFFETT°. The abbreviation of *Affettuoso*. See that word.

A FLAT. The note *A* depressed half a tone: as thus—

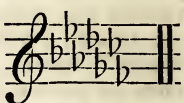


* This character, placed before the note, directs the finger of the piano-forte performer to the black key next below *A Natural; i. e.* to a key half a tone lower than the natural *A*.

A FLAT MAJOR. The key, or scale, of *A Flat*, with four flats; B flat, E flat, A flat, and D flat. Ex.



A FLAT MINOR. The key, or scale, of *A Flat*, with seven flats; B flat, E flat, A flat, D flat, G flat, C flat, and F flat; except in ascending the scale; when the notes F and G are natural. Ex.



AGITATO. (Ital.) A word dictating a hurried, interrupted manner of execution.

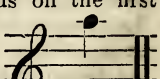
AGIT°. The abbreviation of *Agitato*. See *Agitato*.

AGITATO UN POCO. (Ital.) *Somewhat agitated:* in rather a disturbed manner.

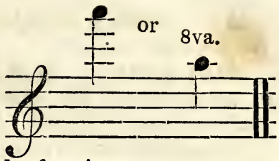
A GRAND CHŒUR. (French.) *For a Full Choir.* An expression denoting that the anthem, or service, to which it is prefixed, is composed for the whole choir.

A GRAND ORCHESTRA. (Ital.) *For a Full Orchestra: i. e.* a full band.

A IN ALT. (Ital.) That *A* which stands on the first ledger line above, in the treble stave: and which *A* (*G* above the fifth line of that stave being the *first* note in alt) is the *second* note in alt. See *Alt*. Ex.



A IN ALTISSIMO. (Ital.) That *A* which is an octave above *A in Alt.* Ex.



AIR. A series of single sounds forming a tune or melody.

AIR VARIE'. (French.) An expression generally corresponding with our *Air with variations*, but sometimes signifying an Air variegated and embellished *ad libitum*, agreeably to the taste or fancy of the innovator.

AIRS DES BATELIERS VENITIENS. Melodies sung by the Venetian boatmen, or gondoliers. See *Barcarolles*.

AIRS TENDRES. (French.) Airs characterized by their amatory softness.

AIR VARIE'. (French.) An air with variations.

A LA GRECQUE. (French.) The appellation given by the French to those choruses which are introduced at the terminations of the acts of their dramas; and which are styled *à la Grecque*, because their introduction is in imitation of the usage of the ancient tragic dramatists.

AL FINE, E POI CODA. (Ital.) To the last bar of the subject-matter of the composition, and then to the *Coda*, or winding up of the whole.

A LA POLACCA. In the manner of a Polacca. See *Polacca*.

ALL' ANTICA. (Ital.) *In the style of the old school.* An expression not implying that the composition to which it is prefixed is so antiquated as to be obsolete, or out of use; but only, that it is no longer considered as modern or fashionable.

ALLA BREVE. (Ital.) A species of common time; a measure of two breves, formerly called *Tempo di Capella*, and in general use; but now seldom employed. See *Tempo di Capella*.

ALLA CACCIA. (Ital.) In the style of music of the chase. In imitation of hunting strains.

ALLA CAPELLA. (Ital.) *In the church style.* An expression also referring to measure, or time, especially to that of two breves in a bar. See *Alla Breve*.

ALLA MADRE. (Ital.) *To the Virgin Mary.* The Italian mode of heading hymns and sacred songs addressed to the Virgin.

Alla Marcia. (Ital.) *In the style of a march; i. e.* with boldness and dignity.

Alla Moderna. (Ital.) An expression used in opposition to that of *All' Antica.* See *All' Antica.*

Alla Russe. (Ital.) In the style of Russian music.

Alla Scozzese. (Ital.) Of a Scotch cast.

Alla Siciliana. *In the Sicilian style.* An expression signifying that the movement to which it is prefixed is *pastoral.* Movements *Alla Siciliana* are, for the most part, in the compound common-time of six quavers, or twelve quavers, in a bar; and are sung or played rather slowly, and with a degree of pathos and tenderness.

Alla Turca. (Ital.) *In the Turkish style.*

Alla Veneziana. (Ital.) In imitation of Venetian music.

Allegramente. (Ital.) Somewhat quick; and lively.

Allegressimo. (Ital.) Extremely quick.

Allegressº. The abbreviation of *Allegressimo.* See that word.

Allegretto. (Ital.) The diminutive of *Allegro:* less quick than *Allegro.*

Allegretto Scherzando. (Ital.) In a lively, sportive manner.

Allegri di Bravura. (Ital.) Brilliant and striking compositions, or movements.

Allegro. (Ital.) Quick, even to rapidity. An adjective applied both to lively and to impetuous movements; and often joined with other words expressive of the feeling meant to be excited; as *Allegro Vivace*, quick and lively.

Allegro Assai. (Ital.) Very quick.

Allegro con Fuoco. (Ital.) Quick and animated.

Allegro di Molto. (Ital.) Exceedingly quick.

Allegro Furioso. (Ital.) Rapid and vehement.

Allegro, ma Grazioso. (Ital.) A phrase intimating a quick time, but graceful manner.

Allegro, ma Non Presto. (Ital.) Quick, but not extremely quick.

Allegro, ma Non Troppo. (Ital.) Quick, but not too quick.

Allegro Vivace. (Ital.) Quick and lively.

Allelujah. *Praise the Lord.* An exclamation by which the Hebrew priests called upon their congregations to worship the Creator. See *Hallelujah.*

Allievo Musico. (Ital.) A musical pupil.

ALLEMANDE. (French). An old style of air, of German origin, the measure of which is slow, and of two or four crotchets in a bar.

ALL' IMPROVISTA. (Ital.) An expression applicable to any extemporary performance, but especially to a vocal strain: a kind of prolonged *ad libitum*, unstudied, unprepared, and independent.

A L' ITALIENNE. (French). Of an Italian cast.

AL LOCO. (Ital.) *To the same place.* An expression in violin music, applying to the shifting of the hand, and signifying that it is to resume that place on the neck of the instrument which it has just quitted.

ALL' OTTAVA. (Ital.) To take the notes an octave higher or lower than some other part, or parts, with which the *ottava* part is to be sung or played.

ALL' ROVERSICO. (Ital.) An expression implying a contrary or reversed motion in the parts of any piece.

ALL' SEGNO. (Ital.) The sign or character to which this expression alludes is made thus, and its use is, to direct the performer to the place to which he is to return, in order to repeat, and end with, the first strain of what he is singing or playing.

ALL' SEG. The abbreviation of *All' Segno.* See that expression.

ALT. (Ital.) The term *Alt* refers to those notes which lie between F on the fifth line in the treble stave, and G in altissimo, or the first of the *additional notes* of the piano-forte.

ALTA, or S^vo. (Ital.) This word indicates that the passages over which it is placed are to be played an octave higher than they are written.

ALTERNATIONS. Changes, or melodies, composed for bells.

ALTISSIMO. (Ital.) This word is the superlative of *Alto*, and is applicable to whatever notes are higher than F in alt. See *Alt.*

ALTISS^mo. (Ital.) The abbreviation of *Altissimo.* See that word.

ALTITONANS. (Lat.) In the choral music of the sixteenth century, this word signified the highest part under the treble, or what is now termed the *alto*, or *counter-tenor.* See *Alto.*

ALTO. (Ital.) That vocal part in a *score* which lies between the tenor and the treble. See *Countertenor.*

Alto Cliff. (Ital. and Eng.) The C cliff, when placed on the third line of a stave,—thus,

Alto Concertante. (Ital.) The under part of the semi-chorus, forming the bass to the treble parts.

Alto Primo. (Ital.) The higher of two *Altos*.

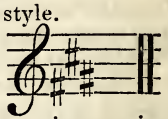
Alto Ripieno. (Ital.) The tenor of the great chorus; and which is only introduced in the full parts of the composition.

Alto Secondo (Ital.) The lower of two *Altos*.

Alto Tenore. (Ital.) The higher tenor. See *Alto*.

Altus. (Lat.) The higher, or counter-tenor.

Amabile. (Ital.) In a gentle and tender style.

A Major. The key or scale of *A*, with three sharps; F sharp, C sharp, and G sharp. Ex. 

Amateur. (French.) One who loves and practises music, but not as a professor.

Amateur Music Meetings. Of these periodical assemblages of non-professing musical performers there are several in the provincial parts of England; nor is Wales, or Scotland, without them. The most celebrated meeting of this kind is that called the *Yorkshire Amateur Music Meeting*, which consists of the *Amateurs* of York, Sheffield, Hull, Derby, Leeds, Manchester, Wakefield, Halifax, Doncaster, and other principal and neighbouring places; and not only musters strong, but displays considerable vocal and instrumental talent.

Amateur Concert. A concert in which the performers are non-professors, and sing, or play, solely for the purpose of amusing themselves and their friends. In London there were, formerly, many musical performances of this description, which, like the Catch and Glee Clubs, once so common through the metropolis, prevented numerous persons of all ranks from devoting their leisure hours to less innocent and less rational entertainments.

Amen. (Hebrew). This is generally the concluding word of anthems and other parts of the cathedral service. Though chiefly used as an imperative verb, in the sense of *So be it*, it is sometimes employed adjectively, as when we speak of an *Amen Chorus*.

A Mezza Aria. (Ital.) A phrase implying that the notes of the melody to which it refers lie within a moderate compass. It also signifies an air partaking of the style of recitative, a style between those of singing and speaking.

A Mezza di Voce. (Ital.) In a softened or subdued tone of voice: also an expression directing a *swell* of the voice.

A Morisco. *In the Moorish style;* in the style of a Moorish or Morisco dance.

Ambrosian Chant. A chant, or melody, supposed to have been borrowed by Saint Ambrose from some vocal relic of the ancient Greeks. Though founded on the arithmetical division of the diapason, it was so simple and familiar in its construction, as to admit of the choristers being joined in it by the congregation; and hence it became so highly popular, that it was very generally sung, and added not a little to the Saint's pious and devotional renown.

A Minor. The key or scale of A, without either sharps or flats, except in ascending the scale, when the notes F and G are sharpened.

Amoroso. (Ital.) A word from which the performer learns that the movement to which it is prefixed should be performed in a soft and tender style.

Amusemens. (French). Pleasing entertaining trifles, composed for young practitioners.

Amorosamente. (Ital.) An abverb, signifying a soft, gentle, tender style of performance.

Anacreontic. An adjective formed from the name of the gayest and most convivial of the Greek poets, *Anacreon;* and applied to songs and glees having for their theme the pleasures of wine and mirthful sociality.

A Natural. The note *A*, neither sharpened nor flattened. See *Natural.*

Ancient Music. An expression formerly applicable to any music composed earlier than the beginning or middle of the last century, but now principally confined to compositions of a somewhat later date. The directors of the King's Concert deem all music to be ancient that has been produced twenty years.

Ancient Songs. *Ancient Songs*, strictly so called, consisted of certain popular strains, each of which was exclusively appropriated to some particular calling or occasion,

and was considered by the Greeks as profaned, or perverted, if any otherwise employed. Among these lyrical effusions, they had the *Shepherd's Song*, the *Reaper's Song*, the *Miller's Song*, the *Weaver's Song*, the *Wool-carder's Song*, the *Nurse's Song;* and others of the same kind, as the *Lover's Song*, the *Lady's Song*, the *Song of the Young Girls*, the *Hymenea*, or *Marriage Song*, the *Datir*, or *Festive Song*, the *Ialema*, or *Song of Lamentation*, and the *Linos*, or *Funeral Song*.

ANCILLA. (From the Greek.) The name given by the Greeks to those shields, by the clang of which they marked the measure of their music on occasions of public festivity.

ANDANTE. (Ital.) A word denoting that the movement to which it applies is to be performed in a gentle, delicate, and tender style. It is sometimes used adjectively; as, when we say an *Andante movement.*

ANDTE. The abbreviation of *Andante.* See that word.

ANDANTE CANTABILE. (Ital.) In an easy time, and a singing style.

ANDANTE CON MOTO. (Ital.) In a moderate time, but with a degree of emotion.

ANDANTE AFFETTUOSO. (Ital.) In a somewhat slow and affecting style.

ANDANTINO. (Ital.) Somewhat slower than *Andante.* See that word.

ANDANTO. Abbreviation of *Andantino.* See that word.

ANIMA DI MUSICA. (Ital.) The *soul of music.* From this expression the executant understands that he is to throw into his performance all the spirit and pathos of his art.

ANIMATIO. (Lat.) *Animation.* A word directing an ardent and spirited style of performance.

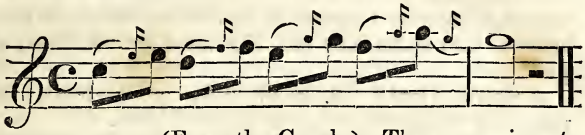
ANIMATO. (Ital.) Spirited, bold, animated.

ANTHEM. A sacred composition for one, two, or more voices, and the words of which are generally taken from the prose translation of the Psalms. The *Anthem* is of various kinds and denominations: we have the *Verse and Chorus* Anthem, the *Verse* Anthem, the *Full* Anthem, the *Solo* Anthem, and the *Intrumental* Anthem; the first and second consisting of verse and chorus, the third of chorus only, the fourth of solos and chorus, and the fifth of any mixture of these, accompanied with instruments.

ANTICIPATION. *Anticipation* consists of the introducing

in a chord any notes which are to form a part of the immediately succeeding chord: also that action of the voice or finger by which a succeeding note is sounded before its regular time. See *Anticipating Grace.*

ANTICIPATING GRACE. An embellishment consisting of a note which forestalls the succeeding note.

Ex. 

ANTIPHONARIUM. (From the Greek.) The name given to the melodies and chants of the Antiphony, taken collectively; *i. e.* to the volume in which they are contained.

ANTIPHONE. (From the Greek.) The response made by one side of the choir to passages of a chant vociferised by the other.

ANTIPHONIZING. (From the Greek.) Vocalists are said to be *Antiphonizing* when they sing in octaves.

ANTIPHONS. (From the Greek.) Sacred dialogues, or conversational compositions, used by the early Christian church.

ANTIPHONY. (From the Greek.) A mode of sacred composition which originally consisted of octaves and fifteenths, but which was afterwards extended to anthems and hymns, the different portions of which were sung responsively. At present the word *Antiphony* is principally applied to short scriptural passages bearing some allusion to the particular festival, or occasion, on which it is used.

A PARTE EQUALE. (Ital.) An expression applied to two or more vocal performers, who, in an opera, or concert, sustain parts of equal difficulty and importance, and which are alike indispensable to the general and intended effect.

A PIACERE. (Ital.) See *Ad Libitum.*

A-PLOMB. (French). *With energy and firmness;* marking the time with emphasis and precision. A term originally applied to that evolution by which a dancer descends upon his feet with exactitude and fixity; but now extended to a similar decisive point, or steadiness, in a singer.

A POCO PIU LENTO. (Ital.) Somewhat slower.

A POCO PIU MOSSO. (Ital.) With a little more briskness, or motion.

Apollonicon. A well-known, noble, and stupendous organ, built by our countrymen, the very ingenious Messrs. Flight and Robson. This instrument comprises no fewer than six sets of keys, all of which, by as many performers, may be acted upon simultaneously. It is also furnished with immense cylinders, by the revolutions of which alone the whole combined powers of the instrument are, at pleasure, brought into operation, and the most extraordinary effects produced.

Appeau. (Ital.) A small pipe, or bird-call; also a warbling of the voice, in imitation of birds.

Appogiatura. (Ital.) See *Appogiature*.

Appogiature. (From the Italian). A grace-note written diminutively, because seldom in harmony with the notes, or chords, it accompanies. For instance,—

Here the Appogiature, G, forming no part of the harmony, yet being deemed necessary as a note of embellishment, is written small, to avoid offending the eye with a *visibly* discordant combination.

Apprize. An *Apprize* is a sign placed after the last note of a stave, to guide the eye to the first note of the succeeding stave. See *Direct*.

Arbitri. Unstudied preludes, the passages of which are arbitrarily dictated by the momentary suggestions of the imagination.

Arcato. (Ital.) A word used in violin music, or the violin *parts* of a composition, to denote that the passage to which it refers is to be played with the *bow*. It is after *pizzicato* passages that it is introduced, to apprize the performer that the notes are no longer to be produced by the finger, but by the bow. See *Pizzicato*.

Archet. (French.) A violin, violoncello, or double-bass bow.

Arch-Lute. A stringed instrument formerly much admired, and still used in Italy. In construction and tone, the *Arch-Lute* resembles the *Theorbo*. See that word.

Arcieluto. (Ital.) See *Arch-Lute*.

Arco. (Ital.) See *Archet*.

Ardito. (Ital.) With ardour and spirit.

Aria. (Ital.) *Aria*, strictly speaking, is a course or series of vocal sounds, so arranged as to have a certain relation to

each other by their characteristic symmetry, and to produce that unity of effect which constitutes a tune. In its more extended sense, the word *aria* implies any melodious succession of passages suited to vocal expression.

ARIA BUFFA. (Ital.) A comic or humorous air.

ARIA CONCERTATA. (Ital.) A superior species of vocal composition, one of the prevailing characteristics of which consists in the rich and orchestral style of its accompaniments, which are generally so constructed as to include solo passages for the principal instruments employed.

ARIA D'ABILITA'. (Ital.) A great song, or melody, the brilliancy and difficulty of which demand for its just execution the higher of the vocal powers.

ARIA DI BRAVURA. (Ital.) An air distinguished from less brilliant and striking melodies by the gay, volatile floridity of its divisions, and general ardour and spirit of its passages. A style of song, which, in the Italian opera, is always reserved for the *prima donna*, and which can be effectively executed only by the higher order of soprano voices.

ARIA DI CANTABILE. (Ital.) *An air chantante; i. e.* an air smooth, flowing, and finished in its style, and elegantly pathetic in its effects.

ARIA FUGATA. (Ital.) An air formerly so called from the fugue-like style of its accompaniments. A kind of composition which had little other merit than that of the labour with which it was produced, and which has yielded to the more interesting excellence of moving the passions.

ARIA PARLANTE. (Ital.) An air, the style of which partakes of melody, properly so called, and of melodious or measured recitative; an air that *speaks*, or a recitative that *sings*.

ARIA TEDESCA. (Ital.) A German melody, or melody in the style of German song.

ARIE AGGIUNTE. (Ital. plu.) Airs superadded to a drama, and which formed no part of the piece in its original state.

ARIETTA. (Ital.) The diminutive of *Aria*. See that word.

ARIETTA ALLA VENEZIANA. (Ital.) Little Venetian melodies. See *Barcarolles*.

ARIETTINA. (Ital.) See *Arietta*.

ARIOSE CANTATE. (Ital. plu.) Airs, the style of which is between that of melody and recitative, and which consist of frequent changes in their time, manner, and humour.

ARIOSO. (Ital.) In a singing, air-like manner.

ARMONIA. (Ital.) Harmony.

ARMONICA. A musical instrument invented by Dr. Franklin; described under the article *Musical Glasses*. See that definition.

ARMONICA. (Ital.) An adjective, signifying *harmonious*.

ARPA. (Ital.) A harp.

ARPA DOPPIA. (Ital.) A double-actioned harp.

ARPEGGIO. (Ital.) In a sweeping manner; in the style of harp music. An expression especially applicable to chords taken on the piano-forte, when the notes are not intended to be struck abruptly and at once, but in rapid succession.

ARPEG. The abbreviation of *Arpeggio*. See that word.

ARPEGGIO ACCOMPANIMENT. An accompaniment in the *arpeggio* style.

ARRANGEMENT. The altered form given to any movement or piece, for the purpose of adapting it to the powers and genius of some particular instrument, or instruments; and producing from it a new effect.

ARS CANENDI. (Lat.) That art which teaches to sing with truth, judgment, and taste.

ARS COMPONENTIS. (Lat.) The science of composition.

ARSIS and THESIS. (From the Greek.) The terms *Arsis* and *Thesis*, strictly speaking, are prosodial terms, and regard the most essential property of melody, or air. As the word *Arsis* implies the raising of the hand in beating time, or preserving the measure, so *Thesis* signifies the descent of the hand. *Thesis*, therefore, as belonging to the accentuated, and *Arsis* as appertaining to the unaccentuated part of the bar, not only have an immediate relation to melody, but are its indispensable ingredients, since, without measure or time, melody could never have existed.

ARS MUSICA. (Lat.) The musical science.

ARTICULATION. This substantive has reference to music of every description. Without that distinctness and truth of expression implied by the word *Articulation*, neither vocal nor instrumental performance can be perfect or correct, any more than it can be impressive or gratifying.

ARTIFICIAL. This word is applicable to every province of music, whether music be considered as an art, or as a science, because its whole edifice is of *artificial* construction. Nevertheless, custom has given one especial application

the term, and thereby rendered it technical. Those chords or combinations, which are at once dissonant and admissible, are exclusively called *Artificial.*

Artificial Harmony. Discords which are allowable, because they have some relation to the *triad.* See the word *Artificial.*

A Sharp. The note *A* raised half a tone. See *Sharp.*

Assai. (Ital.) A word adverbially subjoined with any other that applies to the *time* of a composition; the sense of which word it augments, as *Presto*, quick, *Presto Assai*, very quick; *Lento*, slow, *Lento Assai*, very slow.

A Table Sec. (French). An expression applied to vocal practice when unassisted by any instrument. So to exercise the voice, is to practise *A Table Sec.*

A Tempo. The time of a movement having been deviated from, the words *A Tempo* signify a return to the original time.

A Temp. The abbreviation of *A Tempo.* See that expression.

A Tempo dell' Allegro. (Ital.) In the time of an *Allegro;* or in the time implied by the word *Allegro.*

A Tempo di Gavotta. (Ital.) *In the time of a Gavot.* See *Gavotta.*

A Tempo Giusto. (Ital.) *In a due and steady time.*

A Tempo Ordinario. (Ital.) An expression indicating that the movement to which it is prefixed should be performed in moderate or ordinary time.

A Tre Corde. (Ital.) Piano-fortes with three strings to each key, are said to be *A Tre Corde.*

A Tre. For three voices.

A 3. The abbreviation of *A Tre.* See that expression.

A Trois Mains. (French.) A composition for three hands on the same instrument.

Attaca. (Ital.) An imperative, directing the performer to pass immediately to the succeeding movement; as *Attaca il Allegro*, proceed directly to the *Allegro.*

Atto. (Ital.) *An Act.* One of the divisions of an opera or oratorio.

Atto di Cadenza. (Ital.) An Atto di Cadenza, or *Act of Cadence*, is that harmonic preparation by which an approaching cadence is denoted. This is effected by various means; but generally by the fall of a fifth, or rise of a fourth, in the bass.

AUBADE. An *Aubade* is a *morning* concert in the open air, as a *Serenade* is an *evening* performance in the open air. See *Serenade*.

AUGMENTATION. When, in any part of a fugue, the subject is taken up in notes of double the value of those in which it was given out, (semibreves for minims, minims for crotchets, crotchets for quavers, and so forth,) the process is called *Augmentation*.

AULETES. (From the Greek.) A flute-player, or flutist.

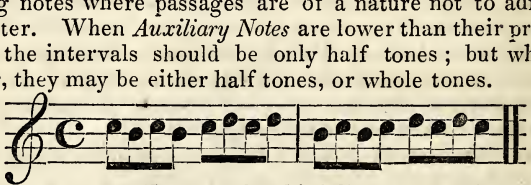
AUTHENTICO. (Ital.) *Authentic*. An adjective of approbation, by which the Italian theorists distinguish certain of the church modes. See the word *Mode*.

AUTOS SACRAMENTALES. (From the Greek.) The musical representations formerly ordained by the Spaniards, and made in their churches on great and solemn occasions, were called *Autos Sacramentales*, or *Sacred Acts*.

AVE-MARIA. (Lat.) An expression which, as that uttered by the angel Gabriel, in his salutation of the Virgin Mary, has always been hallowed, and long become a subject of musical exultation in the Catholic church.

AUXILIARY NOTES. Notes employed as substitutes for passing notes where passages are of a nature not to admit the latter. When *Auxiliary Notes* are lower than their principals, the intervals should be only half tones; but when higher, they may be either half tones, or whole tones.

Ex.



Here the *Auxiliary Notes* on the third line are half a tone beneath the principals; but those on the fourth line, a whole tone above.

AVENA. (Lat.) A *Reed*. One of the humble instruments of sound by which the first cultivators of music arrived at the power of producing melody. The tones of the shell, the horn, and the oaten straw, opened the way to superior euphony; became the patterns of improved models; art proceeded with the task which nature began; and at length we can boast of instruments, of the beauteous effects of which former ages had no conception, and of orchestras, the result of whose multifarious excellences seems of more than human contrivance.

AZIONE SACRA. (Ital.) A solemn or sacred musical drama.

B.

B, THE alphabetical appellation of the seventh of the seven notes of which music is said to consist, reckoning from *C*, the fundamental note of the natural major scale. B is also the nominal of the *second* of *A*, the fundamental of the natural minor scale.

BACHELOR OF MUSIC. A musician who has received from some university the second, or inferior degree of *Bachelor in the Faculty of Music*. To obtain this honour, a candidate must compose an anthem in *six real parts*, of sufficient correctness and ingenuity to merit the approbation of the *Music Professor*.

BACK-TURN. A turn which begins on the note below, instead of the note above, that which is embellished.

BAGPIPE. An ancient, well-known Scottish wind instrument, supposed to have been brought into North Britain by the Danes or the Norwegians. It has its name from its own chief constituent parts, a *pipe*, and a *bag* by which it is inflated.

BAGPIPER. A performer on the Scotch wind instrument called a *bagpipe*. See that word.

BALLAD. A species of song of the simpler construction, and said to have been originally invented by the *Jongleurs*, or itinerant bards of France and Germany in the 15th and 16th centuries. Its present description is that of a little lyric tale, or short series of obvious reflections, expressed in a few verses, each of which is sung to the same tune.

BALLATA. (Ital.) A term applicable to any tune or melody fit for an accompaniment to a dance: also to any air qualified for a dance tune in a ballet or opera.

BALLET. (French.) A dramatic story told in metrical action, accompanied with music. A species of entertainment peculiar to the Opera House, and sometimes most improperly introduced between the acts of the principal piece.

BALLET MASTER. He whose profession is to produce ballets, and to arrange and regulate their representation.

BALLI. (Ital.) Dances introduced between the acts of Italian operas. This injudicious practice has offended good taste for nearly a century: but there is reason to hope that, ere long, a better judgment will allow the lovers of the

operatical drama to enjoy the interest of its scenes uninterrupted by the distracting intrusion of unconnected dumb-show.

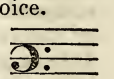
Band. A number of instrumental performers assembled for the purpose of uniting in concert.

Banda. (Ital.) In the Italian Opera, either a band of musicians, or of soldiers: as, *Banda Prima*, first band of musicians, or soldiers; *Banda Seconda*, second band of musicians, or soldiers.

Barcarolles. The songs sung by the Venetian Gondoliers. These boatmen are fond of vociferating them on the water; and the effect is as pleasing as the melodies are familiar and simple.

Bard. A Welsh nominal, synonimous with *Minstrel*, and applied by modern writers to the poets of old times. The powers of the *bards* in exciting the courage of armies, procured them such high consideration with antiquity, that not only were they the convivial companions of princes and heroes, but often the chosen negotiators between the belligerents.

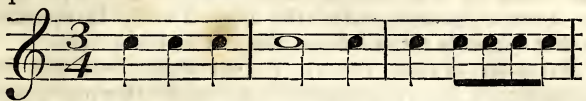
Baritono. (Ital.) A word which, when applied to the voice, signifies a *Tenor-Bass;* a compass of tones the lowest of which are not so deep as the gravest of a bass voice, nor the acutest so high as the upper tones of a tenor voice.

Baritono-Cliff. An expression signifying the F or Bass Cliff, when placed on the third line, instead of the fourth; as thus—  in which case, the melody on the same stave with the cliff is a *Baritono,* or *Tenor-Bass* melody.

Bar of Music. A *Bar of Music* is that quantity of music contained between any two adjacent bars of a composition; a quantity which has no reference to the *number*, but only to the *value* of the notes so contained, taken together. By consequence, any one *bar of music* in a movement is equal to that of any other bar in the same movement. See *Bars.*

Barrel Organ. An *Organ* the tones of which are produced by the revolution of an inclosed cylinder, and the tunes it plays, by the disposition of the pins and staples with which the cylinder is studded. The *Barrel Organ* has been lately brought to a degree of perfection, of the possibility of which the musical mechanicians of the last age had no idea. See *Apollonicon.*

Bars. Certain lines which, drawn perpendicularly through the staves of a composition, divide the music equally, in respect of time: as thus—

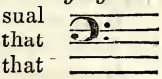


Here the three crotchets in the *first bar* being equal to the minim and crotchet in the second, and the minim and crotchet in the second bar equal to the crotchet and four quavers in the third, the contents of each bar is equal to the contents of each of the other two; *i. e.* the three bars are equal to each other.

Bass. The lowest *part* in any composition; a *part* which derives its name from its quality and office, as being the gravest in sound, and the support, or *basis*, of all the other *parts*.

Bass Chantante. (French.) A *Bass* which, besides being the foundation of the higher parts of a composition, possesses a degree of melody, flatters the ear, and forms a *singing bass*.

Bass Cliff. The Cliff which, when in its usual situation (the fourth line of a stave), implies that the notes on that stave are bass notes; that that stave contains the *bass part* of the composition.



Bass-Cliff Note. A note so called because its station is on the same line with the bass *cliff*; viz. the fourth line—

Bass Cliff Note.

Bassetto. (Ital.) This term signifies a bass less deep than that implied by the word *Basso*, of which it is the diminutive.

Basso. (Ital.) The *Bass*.

Basso Concertante. (Ital.) That *bass* by which the lighter or more delicate parts of a composition are accompanied, and which is generally performed by the violoncello, and sometimes by the bassoon.

Basso Continuo. (Ital.) A bass that is figured, for the purpose of indicating the superincumbent harmony of which it is the foundation; as thus—

Here the $\frac{8}{5}{}_{3}$ placed under the note C, signifies that the harmony formed by the notes of the other *parts* immediately over it, consists of the third, fifth, and eighth, or chord, of C.

Basso Fondamentale. (Ital.) See *Fundamental Bass.*

Basso Primo. (Ital.) The fundamental bass, or bass consisting of that note of which the incumbent harmony is the common chord; called the *Basso Primo*, in opposition to that which is termed *Basso Secondo*, or inner bass.

Basso Recitante. (Ital.) An expression used in contra-distinction to *Basso Ripieno*, and implying that the *part* to which it is affixed is the *bass of the little chorus.* See *Basso Ripieno.*

Basso Ripieno. (Ital.) Used in opposition to *Basso Recitante*, and signifying, that the *part* to which it applies is the grand and main bass, or *bass of the great chorus.*

Basso Rivoltato. (Ital.) That bass which does not consist of the fundamental note of the harmony, but is derived from it; as when the harmony being that of C, the bass note is E, or G.

Basso Secondo. (Ital.) That bass which, instead of being the fundamental note of the harmony, consists of the third, or fifth, of that note. See *Basso Rivollato.*

Bass Part. The lower *part* in a composition; that *part* on which the harmony is founded.

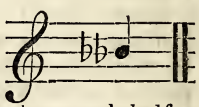
Bass Solo. An air or melody designed for a bass voice, or bass instrument.

Bass Song. A song composed for, and adapted to, a bass voice.

Bass-Viol. An instrument with four strings, and eight stops, subdivided into semi-stops. Its *name* announces that its register lies in the lower province of the *great scale*, and that, like the violoncello, it is of the violin species. Formerly the *Bass-Viol* was in much esteem.

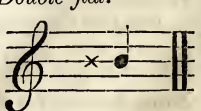
Battuta. (Ital.) See *Beating Time.*

B Double-Flat. A *Flat* which depresses the note *B Natural* two semitones; and, on the piano-forte, lowers it to *A Natural.* Ex.



Here we have *B Flat* flattened; that is, depressed half a tone: and since, on the piano-forte, *A Natural* is the next sound below *B Flat*, *A Natural* is the key to which, on that instrument, the finger is conducted by *B Double-flat.*

B Double-Sharp. A *Sharp* which raises the note *B Natural* two semitones; and, on the piano-forte, lifts it to *C Sharp.* Ex.

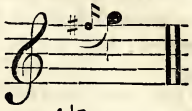


Here we have *B Sharp (C Natural)* sharpened; that is,

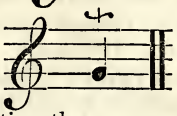
raised half a tone: and since, on the piano-forte, *C Sharp* is the next sound above *B Sharp*, *C Sharp* is the key to which the finger of the piano-forte performer is carried by *B Double-sharp*.

B Durum. (Lat.) *B hard:* so named in contradistinction to *B Molle*, or B soft.

Beat. A short note of embellishment, which is always a semitone lower than the note it graces, and always precedes it. When written, it is exhibited thus—



when not written, designated thus—



Beating Time. The act of regulating the measure of a movement by the continuous and uniform motion of the hand or foot.

Beatings. Those pulsative or palpitating sounds issuing from an organ, when the pipes are false, or out of tune; when the vibrations of those of the same key are not consentaneous.

Becarre. (French.) B Natural.

Belfry. That part of a church steeple in which the bells are suspended. For the purpose of giving free vent to their sounds, the sides of the belfry are constructed with spacious openings; and that, when they have issued from the steeple, they may spread the more freely around, the belfry is, or should be, stationed sufficiently high to convey them over the neighbouring buildings.

Bell. A well-known musical instrument, consisting of a round body, or barrel, widening towards the bottom, and furnished with a tongue, or clapper, and an ear, or cannon, by which it is suspended. It is made of cast metal, the composition of which consists of tin and copper, and the tones of which, when conveyed over an expanse of water, are strikingly mellifluous.

Bellezza della Voce. (Ital.) Beauty or sweetness of voice.

Bell-Harp. A stringed instrument, at present little known, and less used. The *Bell-Harp* takes its name from the circumstance of its being swung by the hand when performed on. Its strings are more than thirty in number, and, of course, include a compass exceeding four octaves.

Bell *of a Horn.* The wide, circular expanse of the *horn.* That part of the instrument by which the sound is propagated.

Bell-Tone. That clear, sweet quality possessed only by superior soprano voices.

Belly *of an Instrument.* In a piano-forte, the *belly* is the broad, smooth board which lies immediately under the strings: in a double-bass, violoncello, tenor, and violin, it is that part of the body over which the strings are distended.

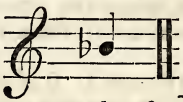
Bel Metallo di Voce. (Ital.) A clear and brilliant tone of voice. Generally, but not exclusively, applied to *sopranos.*

Bemol. (French.) *B Flat.* See that expression.

Bene Placito. (Ital.) A phrase by which the performer understands that he is at liberty to ornament and variegate the passages *at pleasure.*

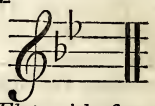
Benmarcato. (Ital.) *Well marked;* in a pointed manner.

B Flat. The note B depressed half a tone; which B, when so depressed, forms the flat seventh of C, the natural diatonic *major* mode; and the flat second of A, the natural diatonic *minor* mode. Ex.

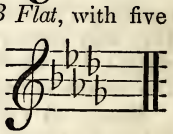


See *A Flat.*

B Flat Major. The key, or scale of *B Flat*, with two flats;—b flat, and e flat. Ex.



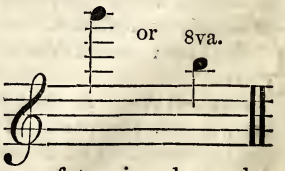
B Flat Minor. The key, or scale, of *B Flat*, with five flats;—b flat, e flat, a flat, d flat, and g flat; except in ascending the scale; when the notes G and A are natural. Ex.



B in Alt. (Ital.) The third note in *alt.* Ex.

See *Alt.*

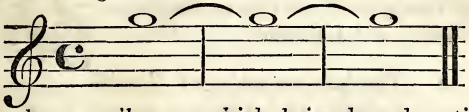
B in Altissimo. (Ital.) The third note in *Altissimo.* Ex.



See *Altissimo.*

Binary Measure. Common time of two in a bar: also called *Imperfect Measure.*

Binding-Notes. Notes of the same denomination and pitch, bound together by curves, which curves, or bindings, imply that only the first of such notes is to be struck, and the remaining note or notes not to be struck, but held down; the whole forming, in effect, but one note; as thus—



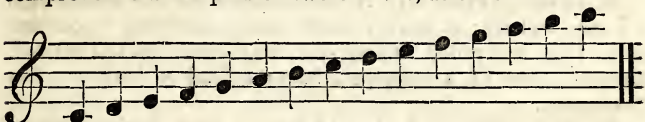
Here are three semibreves, which, being bound, or tied, will, in performance, form one note of the length of the three taken together.

Bird Organ. A little cylindric organ, the scale of the notes of which are sufficiently acute to produce a tolerably faithful imitation of the tones of singing birds.

Bis. (Lat.) *Twice.* The extent of this term of repetition is generally determined by a curve drawn over the passage intended to be repeated, and which curve includes every note of such passage; as thus—

In this example, the notes to be repeated are those of the third bar, those included by the curve over the word *Bis.*

Bisdiapason. (From the Greek and Lat.) A bisdiapason comprehends a compass of two octaves, as thus—



or thus—

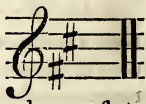
Bisinia. (Lat.) A term used in piano-forte music, when the notes or passages performed by one hand are regularly repeated by the other. The term is founded on the word *Bis.* See that word.

Bizzaro. (Ital.) A term indicating that fantastic and whimsical style of execution sometimes adopted in light compositions.

Blanche. (French.) A minim. See *Minim.*

B Major. The key, or scale, of *B*, with five sharps:—f sharp, c sharp, g sharp, d sharp, and a sharp. Ex.

B Minor. The key, or scale, of *B*, with two sharps;—f sharp, and c sharp; except in ascending the scale, when the notes G and A are sharpened. Ex.



B Natural. The note *B*, neither sharpened nor flattened. See *B Quadrum.*

Bollero. An old Spanish dance.

Bombardo. A bass instrument of the inflatile species, resembling the *Bombix* of the ancient Greeks. See *Bombix.*

Bombix. An ancient Greek instrument, formed of a long reed or tube. It was blown at the *olmos*, or mouth, but owed the depth and fulness of its tone to its *eupholmy*, or body.

Border Tunes. Tunes so called from their being (like the *Border Poetry*) the productions, and the favourites, of the inhabitants of the countries in the vicinity of North Britain. They are all simple, natural, and somewhat in the Scotch style.

Boubonniere Musicale. (French.) A pleasing musical trifle.

Bourdon. (French.) A term applied to the drone-bass of any melody: a heavy, fixed sound, dwelling upon one note (the key note) throughout the tune, like the settled, dronish note of a bagpipe's bass: a kind of *burden.* See that word.

Boure'e. (French.) An old French dance in the measure of four crotchets. One of its characteristics is, that of its commencing with the last quaver, or last crotchet of the bar.

Boutade. (French.) A kind of impromptu ballet, in the *capriccio* or *fantasia* style, and formerly in great favour with the Parisians.

Bow. The utensil used in performing on instruments of the violin species, from the kit to the double-bass. Its length, formerly, was not equal to what it now is. The

present dimension of the violin bow is from twenty-seven to thirty inches.

Bow-Hand. The hand with which violin performers hold the *bow*—the right hand.

Bowing. The art of using the *bow*, on the skilful management of which the tone of the violin, or violoncello, greatly depends, as also the grace and freedom of the performance.

B Quadrum. (Lat.) The name originally given to the note *B natural*, on account of the square form of its sign—♮, called *Square B*, in contradistinction to *B Rotundum*, the representative of B flat—♭—or *Round B*.

Braced Points. Characters, several of which signify, that the expression of the notes over which they are placed must, at once, partake of distinctness, and of a smooth, gliding motion; that is, must be so performed as to mix the manner indicated by the *slur curve*, and that implied by the *staccato dash*. Ex.

Bracelet. A highly useful implement recently invented by Mr. Bochsa, the distinguished harpist, for assisting harp practitioners in acquiring a proper position of the hand. It is so suspended from the neck of the instrument, that, while it keeps the hand at a due height, it permits it to move freely backward and forward. This ingenious little machine affords to beginners an aid of which they had long felt the want. With such a permanent advantage, they are no longer destitute of a manual guide during the absence of the master.

Braces. Vertical curves placed at the left extremities of the staves of a composition, to bind together such *parts* as have an harmonical connexion with each other. In music of few *parts*, *Braces* are constantly used; but in full and multifarious scores, they are sometimes dispensed with.

Braces of a Drum. Cords extending obliquely from the upper to the lower rim of the drum, and which, as they are tightened or slackened, stretch or loosen the parchment, and thereby raise or lower the sound.

Bravura. (Ital.) The word *Bravura*, when used as a substantive, has a general application to all songs of a bold, animated, and brilliant description; especially when intended for a soprano voice. When employed adjectively, it only announces the nature of the style of such a song; as, when speaking of the concluding song in Dr. Arne's *Artaxerxes*, or of the "*Son Regina*" of Sacchini, we say, it is in the *bravura* style.

Breve. A note equal in duration to one-fourth of the old character called a *Large*, and to one-half of the *Long*. Long as is the *breve*, compared with the modern semiquavers, demisemiquavers, and double-demisemiquavers, it derived its name from its comparative shortness, in respect of the *large* and the *long*, formerly in general use. The *Breve* was originally of a square shape, but now is made thus— 𝅜 .

Bridge. That arch by which the strings of a violin, or viola, a violoncello, or double-bass, are raised above the body of the instrument, and enabled to obtain a free and uninterrupted vibration.

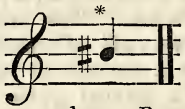
Brillante. (Ital.) A word implying a gay, volatile, striking style of composition, and performance.

Brio. (Ital.) Vivacity, animation.

Broderies. An old term applied by the French to casual, unstudied ornaments in performance.

B Rotundum. (Lat.) The name originally given to the note *B flat*, on account of the round form of its sign—♭—called *Round B*, in contradistinction to *B Quadrum*, the representative of *B natural*—♮—or *Square B*. See *B Quadrum*.

B Sharp. The note *B* raised half a tone. Ex.



* This character, by carrying the finger of the piano-forte performer to the white key next above *B natural*, gives *ocular* proof of its raising that note half a tone.

Buccina. An ancient, military wind instrument, the form and tone of which are supposed to have resembled those of the trumpet.

Buffet Organ. A small organ. See *Positif*.

Buffo. (Ital.) An Italian vocalist who performs comic operatical parts.

Buffo Caricato. (Ital.) A comic character in an Italian opera.

Bugle. A horn whose shape is straight, and the notes

of which are very few. An instrument almost exclusively used in the chase.

Buonaccordo. (Ital.) An instrument, the key-board of which is made smaller than that of a common piano-forte, for the accommodation of young children.

Buon Cantante. (Ital.) An accomplished singer; a vocalist, who, to a fine voice, adds taste, execution, and expression.

Buon Gusto. (Ital.) Good taste; a clear and correct idea of what is excellent in composition and performance.

Buono Mano. (Ital.) An instrumental performer, who is master of a brilliant style of execution, is said to have a *Buono Mano*, a *good hand.*

Burden of a Song. The term *Burden* (of French derivation) implies a monotonous return of the same words and music at the end of each verse of a song. This form of song is almost as old as poetry, and its interesting effect, when the subject-matter of the burden is pleasing, has perpetuated the practice.

Burlesque Songs. *Songs*, the objects of which are, to place serious things in a ridiculous point of view, and to excite laughter by the oddity of the rhyme and versification, and the affected quaintness of the melody.

Burletta. The Burletta (a species of comic opera) is of Italian invention. The union of humour with the "concord of sweet sounds," proved so acceptable to the ears and feelings of the public, that this light, humorous species of entertainment quickly spread through Europe, in all the refined parts of which it is enjoyed and encouraged to this day.

C.

C, the letter by which the natural major scale is nominally distinguished. C is the only major scale, or key, which has neither sharps nor flats; it is, therefore, that the key of C, like its relative minor, the key of A, is called *natural.*

Cabinet Piano-Forte. An instrument possessing much of the advantage of the upright grand piano-forte; but which, like that, turns the back of the performer on the company. It is sometimes furnished with *two* sets of strings, and sometimes with *three;* when, with the latter, the tone is both sweet and powerful.

Caccia. (Ital.) A *chase*—a hunting song, or an instrumental imitation of hunting music.

Cacophony. (From the Greek.) A dissonant mixture of incongruous sounds.

Cadence, or *Reprise*. A graceful extempore embellishment with which a singer closes his performance. The term *Cadence* is also sometimes applied to the pause made at the end of an air, previous and preparatory to a *Cadence*.

Cadenza. (Ital.) The spontaneous ornament with which a singer closes his song. See *Cadence*.

Cadenza Sospesa. (Ital.) See *Suspended Cadence*.

Cadenz. The abbreviation of *Cadenza*. See that word.

Calamus Pastoralis. (Lat.) A reed, or hollowed cane, used as a wind instrument. See *Avena*.

Calando. (Ital.) Gradually *diminishing in velocity*.

Caledonian Melodies. The ancient and genuine melodies of North Britain; *i. e.* of the masters of those early times when the notes of the Scotch scale were confined to the first, second, and third, and fifth, sixth, and eighth, of the key.

Cambrian Melodies. The ancient and genuine melodies of Wales, *i. e.* of the old Welsh Bards.

Camera. (Ital.) A word applied to music composed for the chamber, and not for the church or the stage.

Can. (Welsh). A *Song*; as *Can y Prophwyd Davydd*; the song of David, the prophet.

Canaries. An old English dance in the measure of three quavers, and consisting of two strains. The introduction of this species of dance in some of Purcell's operatic pieces, seems to prove that, in the time of that great composer, the *Canaries* was popular.

Canon. *A Rule*. A word announcing a species of composition, so called because every bar of it is written agreeably to certain rigid rules previously prescribed. These rules, whatever the number of *parts*, dictate a perpetual fugue, which fugue may be simple, double, or triple; reversed, or inverted; resolved, or unresolved; finite, or infinite.

Canon Chiuro. A continued fugue, the construction of which admits of its being written upon one stave.

Canone in Cerpo. A peculiar kind of perpetual fugue.

Canorus. (Lat.) See the word *Shrill*.

Cant. The abbreviation of *Canto*. See that word.

CANTABILE. (Ital.) A movement, the style of which is graceful and mellifluous.

CANTAB. The abbreviation of *Cantabile.* See that word.

CANTADOURS. Strolling singers, who, as early as the ninth century, wandered about Provence, performed on temporary stages in the open air, and derived a subsistence from the gratuitous contributions of their surrounding auditors.

CANTANTE. (Ital.) A word sometimes signifying a singer, and sometimes the vocal part of a composition.

CANTATA. A vocal composition comprizing recitative and air. The *Cantata*, which is elegant and impassioned in its style, had for its inventress Barbara Strozzi, a lady of Venice, whose talents and science adorned the seventeenth century. It originally assumed an operatical form, and employed a variety of performers, but was afterwards so curtailed as to be reduced to two or three melodies, interspersed with recitatives, and adapted to a single voice. In this style it found its way to Italy, Germany, and England; in the latter of which countries it exercised the genius of some of its greatest musicians. The *Alexis* of Pepusch, and the *Cymon and Iphigenia* of Dr. Arne, will be admired as long as musical taste exists.

CANTATILLA. (Ital.) A short song consisting of an air introduced by a recitative; a diminutive *Cantata.* See that word.

CANTATRICE. (Ital.) A female vocalist.

CANTICÆ. The name formerly given to act-tunes, or short musical interludes, the object of which was to diversify and relieve the business of the principal piece.

CANTICI. (Ital.) The former *laude*, or sacred strains, of the Catholic church. These adulations of the Virgin, and of the Saints and Martyrs, were first adopted about the twelfth century.

CANTICLE. The name almost exclusively given to the *Song of Solomon*, but, in strictness, applicable to any hymn or religious song. The ancient Hebrews poured forth their *Canticles* to the Living God; the Greeks addressed theirs to Jove, Neptune, and the inferior deities.

CANTILENA. (Ital.) Formerly the diminutive of *Canzone*, but now the air, or upper part, of any vocal composition.

CANTILENA SCOTICA. (Ital.) A Scotch air, or tune.

CANTO. (Ital.) The treble part in a chorus.

Canto Fermo. The ancient and settled chants of Catholic choirs. These seldom ascended higher than the fourth of the key, and, till the introduction of multisonant compositions, were sung in unisons or octaves.

Canto Figurato. When, after the invention of counterpoint, harmony began to wear an ingenious and ornamented form, and melody was harmonized with skill and effect, that improved state of vocal composition was denominated *Canto Figurato*, a name by which it is still distinguished among the lovers of old church music.

Canto Plano, or *Plain Chant*. An expression implying the plain, unadorned style of the ancient chant.

Cantore. (Ital.) A singer.

Canto Recitativo. (Ital.) A style of vocal composition that mixes air with recitative; that sings while it speaks, and adorns the parlance of passion with the beauty of melody.

Cantus. (Lat.) *The Treble:* also a kind of speaking air. See *Canto Recitativo.*

Cantus Ambrosianus. See *Ambrosian Chant.*

Cantus Gregorianus. See *Gregorian Chant.*

Cantus Mensurabilis. (Lat.) Any regular melody; any melody that may be so called, in contradistinction to the wild, unmeasured strains, composed before the establishment of the time-table.

Canzone. (Ital.) Originally, the general name of any song or odaic composition; but which now principally imports a vocal piece of a somewhat elaborate construction, and in a plurality of *parts.*

Canzonet. (Ital.) The diminutive of *Canzone.* (See that word.) It is long since the term *Canzonet* was received in its true sense, especially in England, where it rather has an augmentative than a diminutive sense, and means a vocal composition of some considerable length, and consisting of several *parts.*

Caoinan. *An Irish Requiem.* See the word *Keeners.*

Capella. (Ital.) A Chapel: as *Capella Musica*, Chapel, or Church Music.

Capiscolus. An old term signifying the *Chanter*, or *Precentor*, of a choir, or band; *i. e.* the superintendent, or leader. See *Chanter* and *Precentor.*

Capistrum. (From the Greek.) An implement used by the ancient trumpeters, to prevent the bursting of their

cheeks, when blowing with the necessary violence. It extended from ear to ear, embraced the face, and was so effectual as to be almost universally used; and so great was the inflatile exertion of these performers, that it was dangerous to forego the guard afforded by this fortifier of the cheeks.

Capriccio. (Ital.) A composition, or performance, in which a loose is given to the wildest suggestion of the fancy; of which a florid dissipation of unconnected ideas forms the characteristic feature.

Capriccioso. In the style of a *Capriccio*. Wild and fantastic.

Caprice. An unrestrained effusion of the imagination. See *Capriccio*.

Carilloneur. (French.) A performer on the *Carillons*, or chimes. In Flanders, a musical operative of some respectability.

Carillons. Chimes consisting of small bells, diatonically tuned; sometimes borne in the hand, sometimes suspended in time-pieces, in which, at regularly returning periods, they perform the melody to which they are set.

Carol. A Christmas or Easter Ballad. This species of poetical and musical effusion had its origin in Italy, under the title of *Carrola*. At first, the character of the *Carol* was that of excellence; of beauty of thought and taste in expression; and it was long before it became degraded by itinerant holiday minstrels. See *Carola*.

Carola. An Italian word synonimous with *ballata* in its most dignified sense. See *Carol*.

Carrilon. An air composed for chimes.

Castagnets. The old orthography of *Castanets*. See that word.

Castanets. Chestnut shells held in the hands during a dance. This mode of accompanying the motions of "the light fantastic toe," is of Spanish origin. If their rattling contributes nothing to the melody, it, at least, shares in the merit of preserving the *time;* and certainly adds to the hilarity of the general effect.

Catæna di Trilli. (Ital.) A rapid succession of shakes upon close or contiguous intervals.

Catch. A vocal composition for several voices, the *parts* of which are so contrived as to produce a whimsical play upon the words of one singer, by the expressions of another. To produce this effect, the first singer begins alone, and

when he has reached the end of his *part*, proceeds to the second, while the next performer takes the first; after which the third performer takes the first *part*, the second performer the second *part*, and the first performer the third *part;* so that no two performers being engaged upon the same words at the same time, an opportunity is afforded for what might be called *cross-readings*, and the introduction of considerable wit and humour. The *Catch*, however, with all its pleasantry, is, at present, not much used.

Catch-Club. A vocal association, the object of whose union is the amusement of singing catches and glees. Catch-Clubs were formerly very numerous, and afforded to all ranks many an hour of innocent mirth and rational recreation.

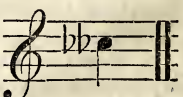
Cathedral. An Episcopal Church furnished with a choir, singers, and an organ. In England, our ancestors, the Anglo-Saxons, quickly established these, and the abbeys resounded with chanted homilies, pealing anthems, and the organ's solemn tones.

Cathedral-Duty. This expression, musically understood, signifies the vocal and instrumental performances included in the service of the *choir*. For the vocal department, to a good voice must be added a respectable portion of science; and for the instrumental, (*i. e.* the organistic portion,) a profound and extensive acquaintance with the finest church composers, and a thorough understanding of the principles upon which they produced the extraordinary effects inseparable from the just performance of their works.

Cavatina. (Ital.) A short air in which there is no return from a second strain to the first; but which proceeds from the first bar to the last without any retrograde deviation.

C Cliff. The tenor cliff. Denominated the *C Cliff*, because, on whatever line it is placed, it gives to the notes on that line the name of C.

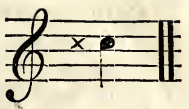
C Double Flat. A *Flat* which depresses the note *C Natural* two semitones; and on the piano-forte, lowers it to *B Flat*.



Ex.

Here we have *C Flat (B Natural)* flattened; that is, depressed half a tone: and since, on the piano-forte, *B Flat* is the next sound beneath *C Flat*, *B Flat* is the key to which, on that instrument, the finger is conducted by *C Double Flat.*

C Double Sharp. A *Sharp* which raises the note *C Natural* two semitones; and, on the piano-forte, elevates it to *D Natural.* Ex.



Here we have *C Sharp* sharpened; that is, raised half a tone: and since, on the piano-forte, *D Natural* is the next sound above *C Sharp, D Natural* is the key to which the finger of the pianist is conducted by *C Double Sharp.*

Cebell. An old air in duple time. Its distinguishing characteristic was, that it consisted of quick and sudden alternations of high and low notes, or passages.

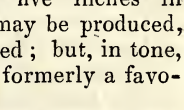
Cecilian Society. A society of musical amateurs and professors which has long been established in the City, where, at the hall of a worshipful company, the members meet weekly, for the purpose of performing sacred and secular music, the compositions of Purcell, Handel, Boyce, and other great masters; in which laudable task they acquit themselves in a style honourable to their science and talents.

Cembalo. (Ital.) A harpsichord. See *Harpsichord.*

Cemb. The abbreviation of *Cembalo.*

Cervelat. A wind instrument about five inches in length, but from which very deep sounds may be produced, like the hautboy: it is blown through a reed; but, in tone, resembles the bassoon. The *cervelat* was formerly a favorite instrument.

C Flat. The note *C* depressed half a tone. Ex.



Here, the note *C*, having this character before it, will carry the finger of the piano-forte player down to *B*, (for there is no short black key between *B* and *C*,) and thus give ocular evidence of the power of the flat on the note *C.*

Chacone. (French.) An air of Arabian origin. It is founded on a *ground bass*, and reminds us of the Saraband. Its time is triple; and the first and third notes of the bar are struck in an emphatic and pointed manner. Its style is easy and graceful, and very well fitted it for an accompaniment to a slow dance.

Chalmey. See *Chalumeau.*

Chalumeau. An ancient wind instrument blown through a *calamus*, or reed, and long since improved into a hautboy.

Changes. The variegated passages produced with bells.

Chanson. (French.) A song.

Chansonnette. (French.) A little song. The diminutive of *Chanson*. See that word.

Chansons de Geste. (French.) The romances formerly sung in the different towns by the wandering jongleurs.

Chant. A simple, harmonized melody, to which, in cathedral choirs, the psalms of the day are repeated in a style between singing and speaking.

Chantant. (French.) Instrumental music, when easy, smooth, and graceful, is said to be *chantant*, i. e., composed in a singing manner.

Chant en Ison. (French.) A style of psalmody confined to the utterance of only two different sounds; much in use formerly, but at present little practised.

Chanter. One of the appellations given to the superintendant or leader of a choir.

Chanterelle. (French.) The name of that string of a violin which is tuned to E on the fourth space of the treble stave.

Chanterres. Provençal singers, or *Cantadours*. See *Cantadours*.

Chanteur. (French.) A male vocalist.

Chanteuse. (French.) A female vocalist.

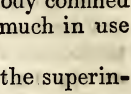
Chantor. Formerly the precentor or director of the choir.

Chantries. Catholic institutions, established and endowed for the purpose of singing the souls of the founders out of purgatory. Under Henry the Eighth, they were sanctioned by parliament; and under Edward the Sixth, were suppressed by parliament.

Chantry Priests. Priests who were selected to vociferize in the Chantries.

Chants Royal. French lyrics, the themes of which were princes and other illustrious personages.

Chant sur le Livre. (French.) The composing a *part* impromptu, upon a given bass, as the notes of a chant, or canto-fermo.

Character. A general appellation referrible to any musical sign; as the *Direct*—  the mark of repeat, and others.

Chariot Air. A certain martial air of the ancient Greeks, remarkable for its inspiring the warriors and animating the horses. See *Harmatian Air*.

Chasse. (French.) A composition written for the *Chase*, or in imitation of the music used by huntsmen.

CHE. (Ital.) *Than*: as, *Piu che lento*, slower *than* lento.

CHELYS. A stringed instrument, so ancient as to have had its invention attributed to *Mercury*. Its frame consisted of a shell; and the shell of the original specimen has been supposed to have been formed by that deity on the banks of the Nile.

CHERUBICAL HYMN. A hymn called by the primitive Christians *Trivagium*, because its burden consisted of the words, "Holy, holy, holy, Lord God of Hosts!"

CHEST OF VIOLS. The appellation formerly given to a *Set of viols*, which consisted of two trebles, two tenors, and two basses. The effect of these, in the performance of fantasias, or capriccios, is said to have been powerful and animating.

CHEVILLE. (French.) The bridge of a violin, viola, or violoncello.

CHIAVE. (Ital.) A key, or cliff. See *Cliff*.

CHIESA. (Ital.) A word which, when adjectively used, is equivalent to the epithet *ecclesiastical*; as, *Chiesa Musica*, Ecclesiastical Music.

CHIMES. The music produced by the bells of a domestic timepiece, or of a college or other clock.

CHIROPLAST. A compound implement, invented by the ingenious Mr. Logier, for the guidance of the hands and fingers of young practitioners on the piano-forte. This contrivance consists of two moveable brass frames, each having five vertical apertures or openings, similar to those between the prongs of a table-fork, through which the thumb and fingers are introduced. Each of these openings corresponds with the key to which it is intended to guide the finger it holds; and the two machines being made to slide along a brass horizontal rod, may, by a screw, be fixed over any part of the key-board. Each finger being thus constantly kept over its own proper key, it not only is impossible that any one should fall erroneously, but a good position of the hand is preserved, and a future ease and steadiness of execution ensured.

CHITTARA. A cithara. See *Guitar*.

CHIUDENDO. (Ital.) *Concluding*; as, *Chiudendo col motivo*, Concluding with the subject.

CHOIR. That inclosed portion of a cathedral appropriated to the performance of divine worship; also (in Catholic countries) the large hall separated by a grate from the main area of the church, for the use of the nuns.

Choir-Man. A vocal officiate in a choir.

Choir-Organ. That portion of the *stops* of an organ employed in accompanying *solos*, and the softer parts of chants. An expression used in opposition to that of *Full Organ*, which signifies the whole, or greater part, of the powers of the instrument in combination.

Choral. An epithet derived from the substantive *chorus*, and applied both to multisonant vocal music, and to bands engaged in its performance; also to full anthems and church services. *Choral music*, *Choral anthem*, *Choral service*, and *Choral band*, are current expressions.

Choral Fund. A prudent and provident Society of Chorus Singers, who, besides their own private subscriptions, have an annual concert in aid of their fund, the praiseworthy object of which is, to make some provision for the exigences of sickness and old age.

Chord. As the term *chord* is but a word expressing *harmonical combination*, and such combinations are various, of course, *chords* are various. Hence there is the *Fundamental Chord*, the *Accidental Chord*, the *Equivocal Chord*, the *Transient Chord*, and others. See those expressions.

Chord a Vido. An expression formerly applied to a sound produced by the open string of a violin, violoncello, &c.; *i. e.*, when the string, not pressed on the finger-board, receives no check in its vibration, but is free to tremulate throughout its whole length.

Chords Etouffe's. Chords produced on the harp by the application of the palm of the left hand to the strings, which gently damps the sounds. These *chords* are always broken, or *arpeggioed.*

Chorion. (From the Greek.) A hymn sung in celebration of Cybele.

Chorister. The name applied, in common parlance, to any vocal officiate in a choir.

Choro-Favorito. (Ital.) A chorus in which the best voices and instruments are employed,—in which the performers are few, but select.

Choro-Recitante. (Ital.) A chorus called the *little chorus*, because its performers are comparatively few, though of a superior order.

Chorus. (From the Greek.) With the ancient Greeks, a band of singers and dancers, who assisted at their public festivals, and in their dramatic representations. As now

understood, the word *Chorus* signifies a vocal composition in a plurality of *parts*, in each of which *parts* several performers join: *i. e.*, the voices employed in singing each part are tripled, quadrupled, quintupled, &c., &c., according to the strength of the choral band.

Chroma. The original name of the note now denominated a quaver.

Chromatic. When passages, or movements, are distinguished by the number of their semitonic intervals, or extraneous and extravagant modulations, they are said to be *chromatic*. The Greeks used this word to distinguish artificial and refined vocal performance, from the common and vulgar style of singing.

Chronometer. (From the Greek.) A machine for measuring time, and the utility of which ought, long since, to have been extended to music. This idea having occurred to the ingenious Maelsel, gave birth to his invention of the *Metronome*. See *Metronome*.

Church Duty. Musically and parochially understood, the duty of a Parish organist.

Ciaconne. (Ital.) See *Chacone*.

C in Alt. The fourth note in alt; that note, the station of which is on the second ledger line in the treble stave; thus—

C in Altissimo. The fourth note in *Altissimo:* that note, the pitch of which is eight degrees higher than *C in Alt.* Its place, were it properly stationed, would be above the fifth ledger line in the treble stave; thus—

but to avoid confusing the eye, by carrying it so far above the stave, this, and all the notes in *Altissimo*, are written an octave lower than they are to be played, and are marked thus—

Cistella. See *Dulcimer*.

Cistron. See *Cistrum*.

Cistrum. An ancient Egyptian drum, supposed to have been made of grass.

Cithara. An ancient instrument of the harp species.

Cithara Bijuga. A cithara, or ancient harp, with two necks.

Cithara Hispanica. A Spanish guitar.

Citharistic. An adjective derived from *Cithara*, and applied to music composed for the harp; as, *Sonata Citharistica*, a *Harp Sonata.*

Citharodia. (From the Greek.) The art of singing to the lyre. With the ancients, this art was one of the accomplishments necessary to a gentleman: not to be master of the *citharodia* was to be deficient in one of the most esteemed attainments.

Citole. The name of an old instrument, consisting of a little box, over the top of which strings were distended.

Cittam. The name formerly given in England to the guitar.

Clangor. The sounding tone of the trumpet, when blown with vehemence.

Clangor Tubarum. A military trumpet used by the ancient Romans, a sample of which was dug out of Pompeii about the middle of the last century. It consists of a large tube of bronze, surrounded by seven small pipes of bone, or ivory, inserted in as many of metal, terminating in one point. The pipes are of equal length and diameter, and seem to have been unisons to each other, and octaves to the great tube. A ring at the side, to fasten a chain to, induces the supposition that, on account of its size and weight, the *Clangor Tubarum* was slung over the shoulder of the performer.

Clapper. The moveable piece of metal suspended within a bell, and the percussion of which, against its sides, imparts to it the vibration which generates the sound.

Clarichord. An old instrument of the keyed kind, and which, on account of its softness of tone, occasioned by the strings being partially enveloped with cloth, was sometimes called a *dumb spinnet.*

Clarinet. A wind instrument, the scale of which, though extensive, is imperfect. Its compass begins at E below the F cliff note, and ascends to E in alt; but its powers through this scale are so far from equal, that the performer is compelled to be select in his keys. The *clarinet*, like the hautboy, is blown through a reed; but the tone is more clear and brilliant, and partakes so much of the sound of a trumpet, as to owe to that circumstance its name of *clarinet*, which, as the diminutive of *clarino*, means a *little trumpet.*

Clarion. An octave trumpet.

Clavecin. (French.) A harpsichord.

Clave Cymbala. (Ital.) See *Clavicimbalum.*

Claves Signata. (Lat.) By this expression, Guido distinguished the coloured lines by which he expressed the pitch of the notes. These lines were afterwards adopted by others, and continued to be used till cliffs were invented.

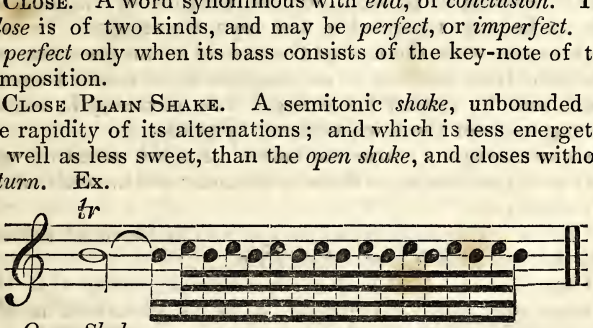
Clavicimbalum. (Lat.) The original name of the harpsichord.

Clavicitherium. See *Clarichord.*

Cliffs. *Cliffs*, as keys, or characters serving to determine the alphabetical names, and acuteness or gravity, of every note in the staves, to which they are prefixed, are among the most important of all the indicial signs now in use. They are of three sorts—bass, tenor, and treble. The F, or bass cliff, placed on the fourth line; the C, or tenor cliff, placed on the fourth, or on the third line; and the G, or treble cliff, placed on the first, or on the second line, comprise all the exposition necessary to the modern musician, and only require to be properly studied, to throw a luminous clearness upon the pages of the most elaborate scores.

Close. A word synonimous with *end*, or *conclusion.* The *Close* is of two kinds, and may be *perfect*, or *imperfect.* It is *perfect* only when its bass consists of the key-note of the composition.

Close Plain Shake. A semitonic *shake*, unbounded in the rapidity of its alternations; and which is less energetic, as well as less sweet, than the *open shake*, and closes without a *turn.* Ex.



See *Open Shake.*

Close Turned Shake. A *close shake*, which finishes with a *turn.* Ex.

C Major. The key, or scale, of *C*, without either sharps or flats.

C Minor. The key, or scale, of *C*, with three flats ;—B flat, E flat, and A flat ; except in ascending the scale, when the notes A and B are natural.

C Natural. The note *C*, neither sharpened nor flattened. See *Natural*.

C. O. *Choir Organ.* See that expression.

Coda. (Ital.) An end, a finish, a winding up ; a series of bars neither consisting of any of the past passages, nor of ideas foreign from them ; a sort of peroration that gives a florid and glowing termination to the piece.

Coi. (Ital. Plu.) *With the ;*—a plural preposition : as, *Coi Bassi*, with the basses ; *Coi Violini*, with the violins.

Col. (Ital.) *With ;* as, *Col arco*, with the bow.

Col Arco. (Ital.) *With the bow.* An expression from which the violinist learns, that, instead of continuing to pinch the strings with his fingers, he is to use his bow.

Colla Punta dell' Arco. (Ital.) With the end, or with a slight touch of, the bow.

College Youths. The appellation long since given to a society formed in London, for the purpose of ringing the church bells on remarkable and joyous occasions. In such high repute were the *College Youths* held at one time, that Sir Matthew Hale deemed it no disgrace to be enlisted among them, and to employ his strength and dexterity in contributing to cheer the town with merry peals.

Combination. Harmonic union. As the notes of melody are in *succession*, so those of harmony are in *combination*. See *Succession*.

Comes. The name formerly applied to those of a band who followed the leader. See *Dux*.

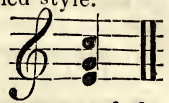
Come Sopra. (Ital.) An expression denoting that the passage over which it is placed, is to be performed in the same manner as that to which it alludes.

Come Sta. (Ital.) A direction to the performer, not to take any liberties with the passage to which it relates, but to sing or play it exactly as it is written. *As it stands.*

Comic Songs. Songs of mirth and good humour ; in their language, cheerful, without being satirical or sarcastic ; and in the style of their melody, free, easy, and popular, without being vulgar.

Commodo. (Ital.) In an easy, unconstrained style.

Common Chord. The third, fifth, and eighth of any note struck simultaneously; as thus—(which is the common chord of C.)

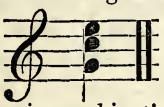
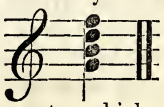


Company of Musicians. This *Company*, now one of the chartered societies of London, was originally instituted by Charles the First, and afterwards further confirmed by James the First. According to the terms of its incorporation by Charles, it had a Marshal and Wardens, and the Master (styled Master of the King's Music) enjoyed a salary of two hundred a year.

Compass. The *compass* of any voice or instrument is the range, or register, of the notes it is capable of expressing.

Complement. The *complement* of any given interval is the portion wanting to fill up that interval. For instance—if an octave be the given interval, and we take the interval of any note and the sixth above it, the further interval of a third is wanting, to make up the *complement*.

Complesso. (Ital.) An adjective applicable to any chord, or harmony, containing all the notes necessary to its completion.

Ex.  or thus: 

Here we have in combination the three notes which constitute the chord of *C;* and the four notes of which the harmony of *G* with a seventh is formed.

Componere. (Ital.) To compose.

Composer. He who invents music upon the legitimate principles of science; who is a *practical*, and a *theoretical* author; who studies harmony and melody as connected with effect in composition, independently of the laws of acoustics or the philosophy of sound.

Composing. Producing new music.

A Composition. Any piece of music scientifically constructed.

Compositore. (Ital.) A composer. See that word.

Composizione. (Ital.) A composition.

Composizione da Tavolino. (Ital.) Convivial songs.

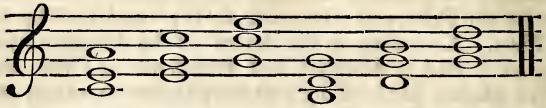
Composto. (Ital.) Composed.

Compostura. (Ital.) A composition. See *Composizione*.

Compound Common Time. That time, or measure, which consists of six quavers, or six crotchets, in a bar.

Compound Triple Time. That time, or measure, which consists of nine quavers, or nine crotchets, in a bar.

Compressed Harmony. An expression used in opposition to that of *Open Harmony;* and implying a combination, the component parts of which lie as near each other as possible: as thus—



Computatrices. (Lat.) The women hired by the ancients to sing dirges over the dead. They were also called *Præciæ.*

Con. (Ital.) *With;* as, *Con stromenti,* with the instruments.

Con Affetto. (Ital.) With effect.

Con Allegrezza. (Ital.) With liveliness and considerable rapidity.

Con Anima. (Ital.) With spirit and feeling.

Con Brio. (Ital.) With animation, with vivacity.

Concatenazione Armonica. (Ital.) That evolution of harmony by which, while some of the *parts* are changed, others are held on, or continued.

Ex.

or thus :

Con Celerita. (Ital.) *With quickness.* Words dictating great velocity in the time.

Concento. (Ital.) The consonance of voices and instruments.

Concert. A musical performance in which several persons are engaged.

Concertante. (Ital.) A concerto, the execution of which is not confined to a single performer.

Concertino. (Ital.) The name given to the principal *part*, in the performance of a concert.

Concerto. (Ital.) A composition with orchestral accompaniments, having for its object the display of distinguished excellence on the instrument for which it is written.

Concerto Grosso. (Ital.) A full or grand instrumental performance; or those parts of a concert in which all the powers of the band are united, and by which, of course, the most striking effects are produced.

Concerto Spirituale. (Ital.) A sacred or spiritual concert of vocal music: *i.e.*, a concert, the pieces performed in which are religious and miscellaneous.

Concinnous. A term applied to that correct and exact performance of a piece which produces a unity of result, and does justice to the design of the composer.

Concitato. (Ital.) In a disturbed, agitated manner.

Con Commodo. (Ital.) With ease—without constraint.

Concord. An harmonious combination of two or more sounds. *Concords* are perfect, and imperfect. See *Perfect Concord*, and *Imperfect Concord*.

Concordant. Harmonious, consonant.

Con Delicatezza. (Ital.) With softness and delicacy.

Con Disperazione. (Ital.) *With desperation*: in a tone of violence and hopelessness.

Con Dolce Maniera. (Ital.) An expression from which the performer understands, that the movement to which it is prefixed is to be played in a soft, sweet, and soothing manner.

Con Dolcezza. (Ital.) With softness and delicacy.

Con Dolore. (Ital.) With pathos, with mournful expression.

Conducimento. (Ital.) A melody consisting of a regular succession of conjunct degrees.

Conductor. One who arranges and superintends a public or private performance.

Conductus. (Lat.) A species of descant, all that we know of which is, that, instead of working upon some chosen and popular melody, it was entirely original, furnished its own theme, and, unlike other modes of descant, was independent of every thing but the composer's imagination.

Con Duolo. (Ital.) With a pathetic or mournful expression.

Con Eleganza. (Ital.) *With elegance; i. e.*, in a delicate and tasteful manner.

Con Energico. (Ital.) *With energy; i. e.*, with animated and forceful expression.

Con Entusiasmo. (Ital.) *With enthusiasm:* in an impassioned style.

Con Espressione. (Ital.) With expression.

Con Espressione Dolorosa. (Ital.) With a mournful expression; in a languishing style.

Con Flessibilita. (Ital.) With flexibility, with freedom of voice.

Con Fuoco. (Ital.) With ardour; with fire.

Con Furia. (Ital.) With rapidity and perturbation.

Con Giustezza dell' Intonazione. (Ital.) *With a proper intonation.* An expression directing an attention to the tone and expression of the voice.

Con Grazia. (Ital.) With grace and elegance of manner.

Con Impeto. (Ital.) *With force.* An expression dictating a strong manner of giving the passages.

Con Impeto Doloroso. (Ital.) With pathetic energy.

Con Indifferenza. (Ital.) A dramatic expression, intimating that, at the passage over which it appears, the performer is to assume an air of ease and indifference.

Conjunct. That union of two or more tetrachords, or series of four contiguous degrees, by which the highest note of a lower series forms the lowest note of the next succeeding series. Tetrachords thus running into each other were, by the Greeks, called *conjunct* tetrachords, in opposition to *dis*junct tetrachords, in which, instead of the extreme note of a lower tetrachord forming the first note of the next tetrachord above, the first note of that next tetrachord was one note higher than the extreme note of the lower tetrachord.

Con Justo. (Ital.) With chasteness and exactitude.

Con Leggerezza. (Ital.) *With levity.*

Con Lentezza. *With slowness;* in a slow time.

Con Mistero. (Ital.) In a mysterious manner.

Con Molto Passione. (Ital.) In a feeling and affecting style.

Con Morbidezza. (Ital.) With delicacy.

Con Moto. (Ital.) With emotion.

Connoisseur. (French.) One who is conversant with the general principles of music.

Con Precisione. (Ital.) With correctness in time and expression.

Con Rabbia. (Ital.) *With rage;* with an impetuously angry expression.

Consecutive. An epithet proper to all immediately concurring chords that consist of similar intervals and denominations. The interval of a fourth, succeeded by another fourth, of a fifth followed by another fifth, or an octave by another octave, constitutes what musicians call *consecutive fourths, fifths*, or *octaves.*

Consecutive Fifths. The chord of a perfect fifth immediately succeeded by a similar chord. Such a succession in harmony is forbidden by an established law in composition.

Consecutive Octaves. The consonance of an octave immediately succeeded by a similar consonance. Such a succession in harmony is illegitimate.

Conservatoria. (Ital.) The word by which Italians designate a public music school.

Consonance. The effect produced by two or more simultaneous and concording sounds. See *Perfect Consonance*, and *Imperfect Consonance.*

Con Solennita. (Ital.) *With solemnity:* in a style partaking of calmness and religious expression.

Consonant. An epithet applied to concords entirely composed of consonances.

Con Spirito. (Ital.) With animation.

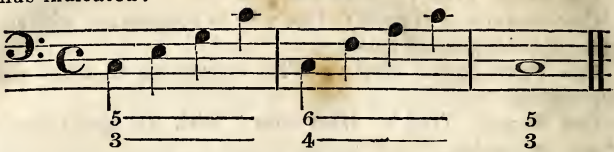
Con Strumenti. (Ital.) *With the instruments.* This expression signifies that the voice and the band are *together: i. e.*, have the same motivo, or notes.

Con Tenerezza. (Ital.) With softness and feeling.

Continuato. (Ital.) A term which, when it relates to a single sound, signifies that such sound is to be held on, or continued: but when it refers to a passage, or a movement, it apprises the performer that such passage, or movement, is to be given in exact and unvaried time.

Continued Harmony. That harmony which continues

unchanged, though the bass varies. Such continuance is thus indicated:



Here, the lines drawn forward from the thorough-bass figures signify a continuance of the harmony dictated by those figures.

Contra Basso. (Ital.) The lower or graver part of a composition: also the bass instrument called a *double bass.*

Contralto. (Ital.) The deepest female voice; a voice the scale or register of which lies between those of the tenor and soprano. See *Counter-tenor.*

Contrapunto. (Ital.) See *Counterpoint.*

Contrapuntist. A musician master of the art of composing in *parts*—of setting *note against note.*

Contrary Motion. A word which, as referring to more motions than one, should be written in the *plural.* Its signification is—that if, while one *part* of a composition ascends, another descends, their *motions* are contrary. Ex.

Here, when the upper *part* descends, as in the four first quavers of the first bar, the under part ascends; and when the under *part* descends, as in the two last quavers of the same bar, the upper *part* ascends.

Contrast. *Contrast* in music is analogous to *contrast* in the other fine arts. The light and shade in painting, the bold and the delicate in sculpture, the magnificent and the simple in architecture, are all included in the musician's idea of *contrast;* and the productions of the higher order of composers abound with samples of its powerful effects, as produced by a judicious opposition in the styles of their passages and movements; in their *crescendos* and *diminuendos,* their *pianos* and their *fortes,* their impassioned swells and "dying falls," and those unexpected changes in modu-

lation and manner which take the hearer by surprise and evince the potency of artificially-conducted sounds.

CONTRE-BASSE. (French.) See *Contra Basso.*

CONTRE-DANSE. (French.) A dance in which the parties engaged stand in two opposite ranks. An appellation long since corrupted by the English into *country dance.* See that expression.

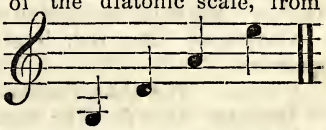
CONTRE-TEMS. (French.) A breach of the strict time of any piece or movement.

CONTRIVANCE. A word that has become technical by being uniformly applied to a judicious disposition of the *parts* of any elaborate score. *Contrivance* especially relates to ingenious imitations, in one *part* of a composition, of the passages in another *part;* and of that felicitous working of the subject, particularly in fugues, which impresses it on the ear, and sets it off to the greatest advantage.

COPYIST. One whose vocation is that of copying music. The skilful and attentive *copyist* will make the heads of his notes round and bold, the stems fine, but clear, and the ties strong and striking. If the music to be copied be in a plurality of concording staves, he will be careful to place the notes of one stave directly under or over the corresponding notes of the other stave or staves; and further to guide the eye of the performer, and give precision and certainty to his execution, he will use the blackest ink.

CORANTO. (Ital.) See *Courant.*

CORDATURA. (Lat.) The system upon which the strings of any instrument are tuned. The *Cordatura* of the pianoforte comprizes every note of the diatonic scale, from double double F to F in altissimo; that of the violin consists of four notes, G, D, A, E,



that of the Guitar contains six notes, C, E, G, C, E, G.

CORDES DE NAPLES. (French.) The catgut imported from Naples, to string our violins, harps, and other instruments.

CORNAMUSA. The Bagpipe. See that word.

CORNE DE CHASSE. (French.) The French Horn.

Cornet. A wind instrument of the hautboy kind, now out of use. It was bass, tenor, or treble, according to the form and dimensions given to it. The *Cornet* possessed great power of tone, yet was capable of delicacy and sweetness.

Cornetino. (Ital.) The diminutive of *Cornet:* also the name of the octave trumpet.

Cornetist. A performer on the cornet.

Corni. (Ital.) *Horns.* The plural of *Corno.* See that word.

Cornist. A performer on the horn.

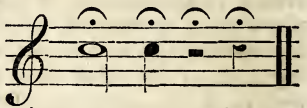
Cornmuse. A Cornish pipe, or horn. Formerly in great request.

Corno. (Ital.) A French horn.

Coro. (Ital.) See *Chorus.*

Corodica. (Ital.) A term implying an interval between two or more *parts.* Used in opposition to *Monodica.* Ex. See *Monodica.*

Coronet. The curve and dot placed over a note, or rest, to signify a pause. Ex.



Corpo Sonoro. (Ital.) Any instrument or body, the vibrations of which yield a sound.

Correcting. The term used by music engravers, to express the operation of scraping out the errors of their work.

Coryphæus. With the Greeks, the conductor of their choirs. His chief occupation was that of *beating the time.*

Cotillon. An old, lively dance, in the time of six quavers.

Cotill. The abbreviation of *Cotillon.* See that word.

Couched Harp. The name by which, originally, the spinet was designated. See *Spinet.*

Counterpoint. *Point against point;* harmonical combination. The term *Counterpoint,* which owed its origin to the primitive practice of employing *points* instead of notes, had not, in the earlier state of music, the extensive signification it now bears. Far from implying that figured style of united *parts* which renders modern composition so variegated, rich, and florid, it limited its meaning to the literal and obvious sense of the two words of which it is compounded,

and only intimated single sounds combined with single sounds, or harmony in its plainest and simplest state.

Counter-Tenor Cliff. The tenor cliff, when placed on the third line, instead of the fourth: in which case, the third line, instead of the fourth, becomes C, and corresponds with that C in the treble cliff which is represented by the first ledger line below. For Example,—

Here are three notes of the same pitch, yet necessarily occupying different stations in the stave, because their stations are dictated by different cliffs.

Counter-Tenor Voice. That male voice which ranks in height next above the tenor voice.

Country-Dance. The name of a well-known dance, of French origin; and also of any tune expressly composed as an accompaniment to it. See *Contre Danse.*

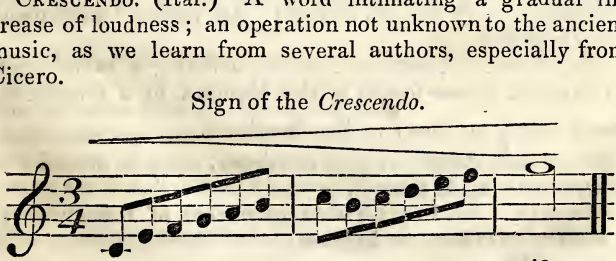
Courant. (French.) A melody in the measure of three crotchets, and comprising two strains. A particularity in the *Courant* is, that both its strains begin with the latter three quavers of the bar.

Courtaut. (French.) The name of an old wind instrument, called a *Courtaut*, on account of its comparative shortness with respect to the bassoon, to which it had much resemblance, both in its form and scale.

Cremona. The name given to any violin which has the credit of being supposed to have been made at Cremona, in Italy. Such an instrument is called, par excellence, a *Cremona.*

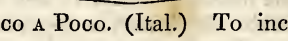
Crescendo. (Ital.) A word intimating a gradual increase of loudness; an operation not unknown to the ancient music, as we learn from several authors, especially from Cicero.

Sign of the *Crescendo.*



Crescendo-Diminuendo. A gradually-increasing sound, succeeded by as gradual a *diminuendo*, or decay.

Sign of the *Crescendo-Diminuendo*.



Crescendo Poco a Poco. (Ital.) To increase the sound little by little.

Cries of London. The *Cries of London* having always been associated with musical sounds, constitute an article not altogether unworthy a place in a musical dictionary. Though a complete catalogue of these *Cries* would occupy more space than we can spare, a partial list, as serving to indicate the nature of the rest, will not be unuseful. Among those set to music, and collected in a work entitled *Pammelia*, we find, "A *Round*, to the cry of *New Oysters*," and another to the melody of "*Have you any wood to cleave?*" "*A play to be acted by the scholars of our town*," set in four parts by Orlando Gibbons. "The *Milliner's Girls in the New Exchange*," harmonized by Morley. "*Italian Falling Bands*," "*French Garters*," "*Roman Gloves*," "*Rabatos*," (a kind of ruffs,) "*Sisters or Nuns*," "*Thread*," "*Slick Stones*," "*Poking Sticks*," "*A Market Stone*," "*Bread and Meat for the poor prisoners*," "*Rock and Samphire*," "*A Hassoc for your Pew, or a Pesocke to thrust your feet in*," &c. &c. The melodies to some of these were not unpleasing, and some of them were so prettily turned as to greatly gratify the common ear; and if not too long gone by, would furnish quite as eligible themes for modern rondos as many that are daily selected.

Croche. (French.) A quaver. See *Quaver*.

Croma. (Ital.) A crotchet. See *Crotchet*.

Crooks. Certain implements consisting of curved tubes, which being temporarily attached to trumpets or horns, enable the performer to tune them to various keys.

Crotalum. (From the Greek.) An ancient instrument. See *Cymbalum*.

Crotchet. A note or character denoting a sound equal in duration to one-fourth of that signified by a semibreve: made thus or thus . See *Semibreve*.

Crotchet Rest. A sign of silence, equal in duration to a crotchet; made thus, .

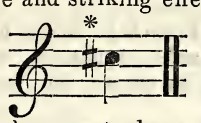
Crowle. An English wind instrument of former times; a kind of bass flute, or bassoon.

Crowth. See *Cruth.*

Crupezia. (Greek.) The name given by the ancient Greek musicians to the wooden clogs they wore, for the purpose of being more distinctly heard when they beat time.

Cruth. A Welsh violin, which has six strings, and is played on with a bow. The tone, though not extraordinarily good, is agreeable; and there are performers in Wales, who produce from it attractive and striking effects.

C Sharp. The note C raised half a tone. Ex.



* This character, by conducting the finger of the pianist to the short black key next above C natural, gives ocular evidence of its elevating power.

C Sharp Minor. The key, or scale, of *C Sharp*, with four sharps,—f sharp, c sharp, g sharp, and d sharp; except in ascending the scale, when the notes A and B are sharp.

Cum Cantu. (Lat.) A phrase of the Catholic church, meaning *with song*, or *with singing;* and applied to the musical celebration of certain festivals.

Cum Discantu. See *Cum Cantu.*

Cymbal. The ancient Hebrew Drum. An instrument resembling, in shape and material, the modern kettle drum, but of a smaller size.

Cymbalum. See *Cymbal.*

D.

D. The letter by which is distinguished the second note of the key of C, the natural diatonic major scale; and the fourth note of the key of A, the natural diatonic minor scale.

Da. (Ital.) *For;* as musica *da* chiesa; music for the church.

Da Camera. (Ital.) *For the chamber.*

Da Capella. (Ital.) *For the chapel.*

Da Capo. (Ital.) An expression intimating that the piece, at the end of which it appears, concludes with the first part.

D. C. The abbreviation of *Da Capo.* See that expression.

Dampers. The clothed and moveable parts in a piano-forte, provided for checking the vibration, and preventing a confusion of sounds.

Dance. That carriage or motion of the body, which, being regulated by musical measure, assumes a grace and expression which it partly owes to itself, and partly to the charm of the accompanying melody.

Dances. Tunes expressly composed as accompaniments to dancing.

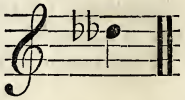
Danceries. (French.) Books of dance tunes. All collections of galliards, sarabands, minuets, cotillons, reels, allemandes, and hornpipes, &c. were formerly called *Danceries.*

Dashes. Those vertical strokes which are occasionally placed over the heads of notes, to signify that they are to be played in a short, distinct, and pointed manner. Ex.

Also those oblique lines drawn through the figures in thorough-bass, to raise certain intervals of the harmony half a tone.

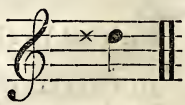
Da Teatro. (Ital.) *For the theatre.* An expression applied to music composed in the dramatic style.

D Double Flat. A *Flat* which depresses the note *D Natural* two semitones; and, on the piano-forte, lowers it to *C Natural.* Ex.



Here we have *D Flat* flattened, that is, depressed half a tone: and since, on the piano-forte, *C Natural* is the next sound beneath *D Flat*, *C Natural* is the key to which, on that instrument, the finger is carried by *D Double Flat.*

D Double Sharp. A *Sharp* which raises the note *D Natural* two semitones; and, on the piano-forto, lifts it to *E Natural.* Ex.



Here we have *D Sharp* raised half a tone: and since, on the piano-forte, *E Natural* is the next sound above *D Sharp*, *E Natural* is the key to which the finger is conducted by *D Double Sharp.*

Death-Songs. Songs sung by certain Indians at the

funerals of their relatives, and the melodies of which are remarkable for their simplicity and appropriateness.

Decachordon. An instrument of antiquity, furnished with ten strings, and called by the Hebrews *Hasur*. It resembled a harp, was of a triangular figure, and had a sounding-board.

Decani. A term used to distinguish the vocal priests of a cathedral from the lay choristers.

Deceptive Modulation. Any *modulation* by which the ear is deceived; that is, led to an unexpected harmony. The most common instance of this process is, when the chord of the *dominant* with its seventh, instead of passing to the harmony of the tonic, proceeds directly or indirectly to that of the relative minor. Ex.

Decrescendo. (Ital.) To sink or decrease in loudness.

Deep. An epithet applied to low or grave sounds.

Degree. The word *Degree*, considered *academically*, implies a titular distinction granted by a University to an eminent professor in any of the learned faculties. Understood *theoretically*, the same word signifies the difference between any two notes in point of situation in the great scale of sounds. When a note is higher or lower than some other by one tone, it is said to be one *degree* higher or lower than that other.

Del. (Ital.) A preposition signifying *By*.

Delassement. (French.) A simple, easy, and amusing instrumental exercise.

Delicatamente. (Ital.) *Delicately;* in a soft and pleasing style.

Delicatezza. (Ital.) Tenderness, delicacy.

Delicato. (Ital.) *Delicate*. See *Con delicatezza*.

Dell Maestro. (Ital.) A kind of prenomen in general use in Italy; as *dell maestro Meyerbeer*, composed by Meyerbeer.

Delyn. The name given by the Welsh to their harp.

Demi-Cadence. An expression used in contradistinction to *Full-Cadence*. As a full-cadence is always on the key-

note, so a *demi-cadence* is always on some other than the key-note.

DEMI-DITONE. A third, the interval of which consists of three half-tones.

DEMI-MESURE. (French.) A minim rest. See *Minim Rest.*

DEMI QUART DI SOUPIR. (French.) A demisemiquaver Rest. See *Demisemiquaver Rest.*

DEMISEMIQUAVER. A note, in duration, one half of a *Semiquaver*, or one thirty-second part of a *Semibreve.* Made thus, or thus, or when two or more are united—thus, or thus, .

DEMISEMIQUAVER REST. A sign of silence equal in duration to a *Demisemiquaver;* made thus, .

DEMI-SOUPIR. (French.) A Quaver Rest. See *Quaver Rest.*

DEMI-TONE. Half a tone.

DERIVATIVES. Chords and notes which are not fundamental—which are themselves derived; and by which no other chords, or notes, are generated—are, by theorists, denominated *Derivatives.*

DESCANT. Composition in *parts.* *Descant* may be *plain*, *figurative*, or *double.* *Plain Descant* is confined to a simple series of concords; *Figurative Descant* admits of the admixture of discords; and *Double Descant* deals in contrivance, and the various evolutions of harmonic composition. *Descant*, received verbally, implies *melody;* as, *to descant*, is to vocalize extemporaneously and melodiously, on some given bass.

DESCENDING. Passing from one note to another more grave.

DESCENT. The act of sinking from one note to another.

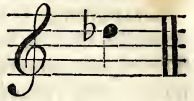
DESSUS. The old name of the treble or upper part of a vocal composition.

DEXTRÆ. (Lat. plu.) With the ancient Romans, those

flutes which were made to be performed on with the right hand. Those which were played with the left hand (for the Roman flutist blew two instruments at the same time) were called *Sinistræ;* and, of course, were perforated in a different manner from the *Dextræ.* See *Sinistræ.*

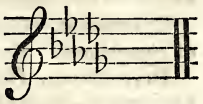
D Flat. The proper fourth of the key of *A Flat.*

D Flat. The note *D* depressed half a tone. Ex.

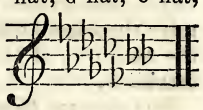


This character, by conducting the finger of the pianist to the short black key immediately beneath *D*, gives ocular demonstration of its depressing power.

D Flat Major. The key, or scale, of *D Flat*, with five flats; B flat, E flat, A flat, D flat, and G flat. Ex.



D Flat Minor. The key, or scale of *D Flat*, with (virtually) eight flats; *i. e.*, E flat, A flat, D flat, G flat, C flat, F flat, and B double flat; except in ascending the scale, when B double flat, and C flat, are each raised half a tone. Ex.



Dia. (Greek.) *Through*, or *throughout;* as *Diapente*, through the fifth; *Diapason*, through the whole scale.

Diagram. (From the Greek.) This term, in the ancient music, signified what, by the moderns, is called the *scale*, or *gamut.* It was a table of the different sounds of the Grecian system, which consisted of a bisdiapason, or double octave, and was dignified by the appellation of *Sistema-Perfectum.*

Diagramma. See *Diagram.*

Dialogue. A composition in which two or more singers converse together musically; *i. e.* assert and reply in successive passages, the notes of which are accommodated to the sentiments and passions they respectively express.

Diap. The abbreviation of *Diapason.* See that word.

Diapason. (Greek.) *Through all*, or, *throughout the whole.* With the ancients, the *Diapason* was the *octave*, because they used the license of taking a *part* of the *great scale* for the *whole.* In an organ, the *Diapason stops* are so denominated because they run through the whole register of the keyboard.

Diapason Diapente. (From the Greek.) The interval of a *twelfth*, or *eighth and fifth* compounded.

Diapason Diatessaron. (From the Greek.) The interval of an *eleventh*, or an *eighth and fourth* taken adjunctively.

Diapente. (From the Greek.) The interval of the *fifth*.

Diapentissare. *To descant by fifths.*

Diaphonia. (Greek.) The name given to the rules laid down by Guido, for making the organ an aid to vocal melody. The explanation of these rules, however, as furnished by their author, are rather unsatisfactory, and, it must be confessed, far from being qualified to convince their readers of the utility of the illustrated precepts.

Diaphonoi. (Greek.) Discordant sounds. The opposite of *Symphonoi*. See that word.

Diaphorica. (Greek.) The general name given by the ancients to discordant intervals.

Diatonum Intensum. The appellation applied by Ptolemy to his proportions of the intervals, forming a system which later theorists have approved, but which, ultimately, neither the authority of Dr. Wallis, nor Dr. Smith, was sufficient to establish.

Diazeuxis. (Greek.) A word implying separation, and which alluded to the interval that formed the division of two disjunct tetrachords.

Di Bravura. (Ital.) In a florid and energetic style.

Dichord. (From the Greek.) The two-stringed lyre invented by Mercury.

Diesis. (From the Greek.) The smallest interval in the ancient Greek system; in modern music, a quarter of a tone.

Di Grado. (Ital.) Said of notes which succeed each other by conjoint degrees. Ex.

These notes, having no intervals between them, according to the diatonical scale in which they are written, proceed *Di Grado*.

Di Grado Ascendente. The progression of regularly ascending notes.

Di Grado Descendente. The progression of regularly descending notes.

Digressione. (Ital.) A word apprizing the performer that the author is about to depart from the subject-matter of his composition.

Dilettante. (Ital.) An enlightened admirer and patron of music.

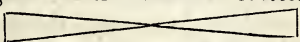
Diminished. A word particularly applicable to intervals. When these are contracted from their natural extension, according to the key in which they subsist, by their being curtailed at either extremity, they are said to be diminished.

Diminuendo. (Ital.) A gradual softening of the tone, either as produced on one note, or on several notes in succession.

Sign of the *Diminuendo.*

Diminuendo-Crescendo. (Ital.) A gradual decrease of sound succeeded by as gradual an augmentation.

Sign of the *Diminuendo-Crescendo.*



Diminution. When, in any part of a fugue, the subject is answered in notes of half the value of those in which it was given out, (minims for semibreves, crotchets for minims, quavers for crotchets, and so forth,) the process is called *Diminution.*

Di Molto. (Ital.) Much, or very; as, affettuoso *di molto*, very affecting; ardito *di molto*, with much passion.

D in Alt. (Ital.) The *D* above F on the fifth line of the treble stave: the fifth note in alt. Ex.

See *Alt.*

D in Altissimo. (Ital.) The *D* which is an octave above *D in Alt.* Ex.

See *Altissimo.*

Direct. A character, the office of which is to carry the eye more readily from the last note in one stave to the first note of the next and corresponding stave—as thus,

Here the first note on the second stave is indicated by the *Direct* at the end of the fifth line of the first stave.

Direct Motion. That *motion* in the *parts* of a polyphonic composition which carries them in similar directions. Ex.

Here, when the upper *part* ascends, as in the three first quavers of the first bar, so does the under *part;* and when the under *part* descends, as at the third and fourth quavers of the same bar, so does the upper *part*, &c. &c.

Director. He who undertakes the mechanical office of engaging performers, selecting pieces, and appointing and attending the rehearsals of a concert, opera, or oratorio.

Direttore della Musica. (Ital.) A director of musical performances.

Dirge. A funereal composition; a requiem. See the latter word.

Disallowance. An illegitimate or unscientific combination of sounds. The violation of any of the rules of composition or harmony.

Discord. A dissonance; so called in opposition to consonance, or *concord.* Discords, besides differing from concords in the nature of their formation and effect, have this distinction: they are not, like concords, independent, but are obliged to be prepared by *pre*ceding concords, and resolved into *suc*ceeding concords.

Discordant. Dissonant, inharmonious.

Disdiapason. (From the Greek.) That scale of fifteen contiguous degrees which, with the ancients, formed a perfect system.

Diseurs. (French, plu.) Certain vocal narrators of ro-

mances and metrical histories, who formerly traversed the French metropolis and the provinces.

Disjunct. With the Greeks, those tetrachords were *disjunct*, the gravest sound of the upper one of which was one degree higher than the acutest sound of the lower. See *Conjunct.*

Dissonance. That discordance or disunion of effect resulting from two or more sounds unnaturally, or unscientifically combined. See *Discord.*

Dissonant. An epithet applicable to all inharmonious and forbidden combinations.

Distance. The interval between any two sounds differing in pitch.

Dithyrambics. (From the Greek.) Songs originally dedicated to the god of wine; and which afterwards constituted the basis of those dramatic representations which, in process of time, delighted the imagination, and did honour to the taste, of the Athenians.

Ditone. (From the Greek.) The interval of a major third, or two whole tones.

Ditty. A short, vocal deploration. A simple, pathetic tale, told in familiar verse, impressed upon the feelings by appropriate melody.

Diverbia. Musical *dialogues*, especially those with which the ancients decorated and enriched their drama.

Divertimento. (Ital.) A composition easy and familiar in its style, and qualified to afford transient amusement.

Divertisements. (French.) The airs with which the dances introduced between the acts of the French operas were formerly accompanied.

Divine Songs. *Songs* the subjects of which are sacred, and the music serious and solemn.

Division. The space or separation forming any interval of the octave: also a series of notes given to a single syllable in vocal music. A brilliant *division*, or volata, is one of the most distinguishing features of a bravura.

Divoto. (Ital.) A term implying a pious, devotional style of performance.

D Major. The key, or scale, of *D*, with two sharps:—F sharp, and C sharp.

D Minor. The key, or scale, of *D*, with one flat;—B flat; except in ascending the scale; when B is natural, and C is sharpened.

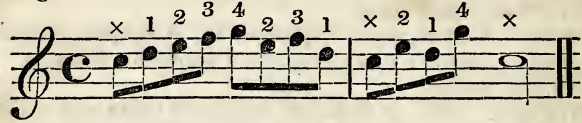
D Natural. The note *D*, neither sharpened nor flattened. See *Natural.*

Do. A monosyllable applied by the Italians to the first or lowest sound of the diatonic octave. It was introduced to the exclusion of Guido's syllable *ut*, which was deemed too hard for musical expression.

Doctor in Music. A musician who has been honoured with the highest distinction that an university can confer on his science and talents. A candidate for this academical honour must produce a vocal composition in eight *real parts*, to be examined and approved by the Music Professor, at whose recommendation the Vice-Chancellor grants the required degree.

Dodedachordon. (From the Greek.) The twelve modes of Aristoxenus. See *Mode.*

Doightè'. (French.) *Fingered.* An epithet applied to piano-forte exercises; signifying that figures and crosses are placed over the passages, to direct the manner of fingering them. Ex.



Dol. (Ital.) The abbreviation of *Dolce.* See that word.

Dolce. (Ital.) Soft, sweet, gentle.

Dolce con Gusto. (Ital.) With taste and delicacy.

Dolce e Lusingando. (Ital.) In a soft, sweet, insinuating style.

Dolce ma Marcato. (Ital.) Soft and tender, yet marked, or pointed.

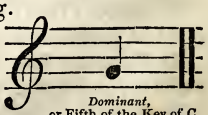
Dolce Maniera. (Ital.) A soft, graceful, engaging style of performance.

Dolcemente. (Ital.) Gracefully, softly, charmingly.

Dolcissimo. (Ital.) The superlative of *Dolce.* Exceedingly soft.

Doloroso. (Ital.) Mournful, affecting.

Dominant. The fifth of any key note; *i.e.*, of the final, or tonic. Ex.



Dot. A character which, when placed immediately after a note, makes that note one half longer in time; but which,

when stationed *over* a note, implies that such note is to be played in a strong and striking manner. See the word *Point*.

Dotted Bar. A thick *bar*, with dots on one or both of its sides; and the purpose of which is, to imply a repetition of the passage lying between that and some other dotted bar, by which it is followed or preceded. Ex.

Here, the second bar of the music being between *dotted bars*, it is to be played twice.

Double. In the music of the last age, a *double* was a variation. In the harpsichord lessons of Paradies, and Scarletti, we never meet with "Variation 1st, Variation 2nd," &c., but continually find *Double* 1, *Double* 2, and so forth.

Double A. That *A* in the Bass which is below *G Gamut*. Written thus:

Double B. That *B* in the Bass which is below *G Gamut*. Written thus:

Double-Bar. Two broad, perpendicular lines, used to divide one strain or movement from another strain or movement. When the *double-bar* has dots on one of its sides, they imply a repetition of the strain that is on that side of the bar; and dots on both sides signify a repetition of the strain that precedes, and the strain that follows, the bar; as thus—

The strain preceding the bar to be repeated.

The strain preceding, and the strain following the bar, to be repeated.

Double-Bass. The largest and deepest of all the stringed instruments. Its compass commences with double-double C, and extends upward indefinitely. The *Double-Bass* is so called, because all its notes, though written as are those for

the violoncello, or the bassoon, are played an octave lower. Hence the gravest note, which on paper is double C, is, in effect, and in fact, double-double C.

Double C. That *C* in the Bass which is below *G Gamut*. Written thus:

Double Croche. (French.) A semiquaver. See *Semiquaver*.

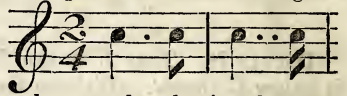
Double D. That *D* in the Bass which is below *G Gamut*.

Double-Demisemiquaver. A note the length of which, in time, is one half of the *Demisemiquaver*. See that word.

The *Double-Demisemiquaver* is made thus, or thus,

Double Demisemiquaver Rest. A character denoting a silence equal in length to the Double-Demisemiquaver. Made thus—

Double-Dot. A character the power of which, in lengthening the duration of a note, is one half greater than that of a single dot. Ex.



In the first of these two bars, the crotchet having but one dot, it is only rendered one quaver longer than when without a dot; and therefore the succeeding quaver was wanting to make up the time of two crotchets in a bar; but in the second bar, the crotchet being *double-dotted*, it is rendered one quaver, and the half of one quaver, longer than an undotted crotchet; therefore only a semiquaver was necessary to complete the time of two crotchets in a bar.

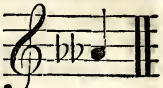
Double-Drum. A large drum carried in front of the performer, and beaten at both ends. Its sound, commixed with the tones of military wind instruments, is grand and majestic; and to orchestral music it imparts a noble fulness, which could not be obtained from any other source.

Double E. That *E* in the Bass which is below *G Gamut*. Written thus:

Double F. That *F* in the Bass which is below *G Gamut*. Written thus:

Double-Flageolet. A Flageolet consisting of two tubes, which being blown into through one common mouth-piece, while the holes in one tube are stopt and unstopt by the fingers of the right hand, and those of the other tube by the fingers of the left hand, produces two notes at the same time. Upon the *Double-Flageolet*, of course, duets may be performed.

Double-Flat. A character which depresses a note two semitones. Ex.

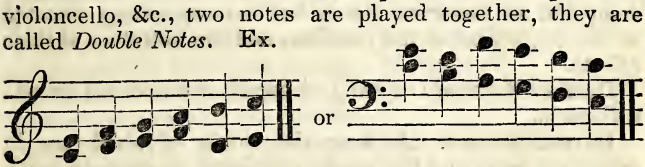


Here the note *A Natural* is flattened twofold; and, on the piano-forte, will be given by *G Natural*.

Double-Flute. A Flute so constructed that two notes may be produced from it at the same time, and upon which two *parts* may be performed at once. See *Double-Flageolet*.

Double G. That *G* in the Bass which is below *G Gamut*. Written thus:

Double Notes. When, on the piano-forte, harp, violin, violoncello, &c., two notes are played together, they are called *Double Notes*. Ex.



Double-Shake. Two simultaneous *shakes* on notes that are either sixths or thirds to each other. See the word *Shake*.

Thus:

or thus:

Double-Sharp. A character which raises a note two semitones. Ex.

Here the note C Natural is elevated two-fold; and, on the piano, will be given by D Natural.

Double-Stem. In piano-forte or harp music, that *stem* of a note which, in order to sustain its individual length while others are branching from it, is extended both upward and downward: thus—

Here, while the quavers G, E, G, successively follow the striking of the minim c, the latter note is held on to its due length; so that two *parts* are moving; one consisting of a minim (c), and the other of four quavers (c, G, E, G.)

Double-Tongueing. That action of the tongue employed by flutists, by which they produce their most striking and best articulated notes.

Dragg. A graceful sweep of descending notes. See *Strascino.*

Dramatic. An epithet applicable not only to all music composed for theatrical pieces, but to compositions directed to the excitement of the passions, and the imitation of their effects.

Dramma Burlesca. (Ital.) A comic or humorous drama; a *Burletta.*

Drinking-Song. A song the words of which are in praise of wine, and the music calculated to promote mirth and conviviality.

Driving-Notes. Notes produced by syncopation, or the process of cutting from the measures of a bar a part of their proper duration, by prematurely passing from them to other notes. Ex.

Here, a part of the first crotchet, or measure, is cut off and given to the succeeding note, which *drives* forward in the same manner to the third note, as does the third to the fourth, and so on.

Drone. That great tube of a bagpipe which produces

one deep, unvaried, buzzing tone, as a bass to whatever tunes are played on the other pipes.

Drum. A well-known, martial, pulsatile instrument, supposed to have been invented by the Arabians. It has but one rude indurate note; yet, in combination with other instruments, is bearable; but, heard alone, it is barbarous, and only fit for the ears of the common soldiery. Of course, we speak of the side, or common drum, not of the noble, deep-toned double-drum, or *Grand Casa*, the sound of which is so rich and stupendous as to qualify it to add to the dignity and majesty of the most sublime compositions.

Drum-Major. The principal drummer.

Drummer. He who beats the drum: formerly called a *Drumslade*.

D Sharp. The note *D* raised half a tone. See *Sharp*.

Duettino. (Ital.) A short duet.

Duetto. (Ital.) A composition for two voices, or two instruments. See *Duo*.

Dulciana. (From the Lat.) An organ stop: so called on account of the sweetness of its tone.

Dulcimer. A triangular chest strung with wires, which, in performance, are struck with little metal rods. Also the name of an ancient Hebrew instrument, of the form, tone, and compass of which the moderns are ignorant.

Dulcino. A small bassoon, at one time much used in playing tenor *parts* to the hautboy.

Dumb-Spinet. An instrument which, like the *Clarichord*, is provided internally with pieces of cloth, to damp or deaden the sounds. See *Clarichord*.

Duo. (Ital.) A composition for two performers.

Durate'. *Hard*. An epithet proper to false relations, whether in harmony or melody.

Dutch Concert. A concert in which every performer plays his own tune.

Dux. (Lat.) Formerly the *Dux* was the leading performer in a fugue. Those who followed him were the *Comes*. See that word.

E.

E, the letter after which is named the third note of the key of *C*, the natural major scale; and the fifth note of the key of *A*, the natural minor scale. This letter also, in the

Italian language, corresponds with our conjunction *and;* as, *Adagio e dolce*, slow and soft.

Ear. With musicians, that auricular sensibility which enables us to distinguish between one sound and another, however near their resemblance in pitch or in tone. The word *Ear* is, in this case, metaphorically used, and rather means a *correct* than an *acute* state of the sense; rather a property in the mind to judge of and feel sounds, than a mere quickness in perceiving them.

Eccedente. (Ital.) An epithet applied to any distance which exceeds its nominal extent; as an *Extreme Sharp Sixth*, which exceeds what is called the *Greater Sixth*.

Ecclesiastical. All *church*-compositions are ecclesiastical, because they *are* for the church. Anthems, services, and chants, are, by consequence, *Ecclesiastical*.

Ecclesiastical Songs. Certain *Songs* used by the Anglo-Saxon church; as the *Day-break Song*, the *Matins Song*, the *Third-hour Song*, the *Mid-day Song*, the *Ninth-hour Song*, the *Evening Song*, and the *Midnight Song*.

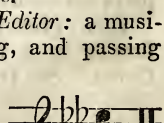
Echeia. Vases used by the ancients, to increase the effect of their voices and instruments; especially at their dramatic representations.

Echo. In a philosophical sense, the natural reflection of any sound produced by a hollow rock or invisible cavity under ground; but, musically understood, the word *Echo* means the faint repetition of the notes or passages of one instrument by another, in imitation of the reverberations of nature. This word frequently occurs in the old organ pieces, where the *Echo* is directed to be performed by the stop called the *swell;* and sometimes the word was synonimous with *piano*, and used merely to signify softness and delicacy of performance.

Echometre. (From the Greek.) An instrument for measuring the powers of echoes and other sounds.

Editore del Musica. (Ital.) A *Musical Editor:* a musician who is occupied in copying, correcting, and passing music through the press.

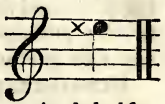
E Double Flat. A *flat* which depresses the note *E Natural* two semitones; and, on the piano-forte, lowers it to *D Natural*. Ex.



Here we have E Flat flattened; that is, lowered half a tone: and since, on the piano-forte, *D Natural* is the next sound

beneath *E Flat*, *D Natural* is the key to which the finger of the pianist is led by *E Double Flat*.

E Double Sharp. A *sharp* which raises the note E Natural two semitones; and, on the piano-forte, lifts it to *F Sharp*. Ex.



Here we have *E Sharp* sharpened; that is, raised half a tone: and since, on the piano-forte, *F Sharp* is the next sound above E Sharp, F Sharp is the key to which the finger of the piano-forte performer is carried by *E Double Sharp*.

Effect. The joint result of composition and performance. Effect being the object to which all the composer's genius and the executant's skill should be direted, the judicious exertion of that genius and that skill cannot be too strongly urged. Music, as a power appealing to the heart and mind, looks to simple composition for new and striking ideas, rather than to crowded and elaborate scores for overwhelming volumes of sound; and to performance, for more of pathos and expression, than of ornament and flowery flourish.

Effective. When a composition or performance makes a strong or deep impression on its auditors, it is said to be *Effective*.

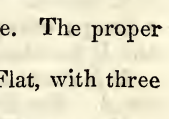
E Flat. The note *E* depressed half a tone. The proper fourth of the key of *B Flat*. See *Flat*.

E Flat Major. The key, or scale, of E Flat, with three flats;—B flat, E flat, and A flat.

E Flat Minor. The key, or scale, of E Flat, with six flats;—B flat, E flat, A flat, D flat, G flat, and C flat; except in ascending the scale; when the notes C and D are natural.

Eighth. An octave. See that word.

E in Alt. (Ital.) That *E* which is next above F on the fifth line of the treble stave: the sixth note in *Alt*. Ex.



See *Alt*.

E in Altissimo. (Ital.) The octave above *E in Alt*. Ex.

See *Altissimo*.

Eisteddvod. (Welsh.) A bardic congress periodically

held at Caerwys in North Wales, for the purpose of choosing principal and qualified bards; and for distributing prizes to the authors of the best poems (in Welsh), and to the superior performers on the *delyn*, or harp.

ELEGANTEMENTE. (Ital.) *Elegantly:* with taste and delicacy.

ELEGIAC. A word indicating a plaintive and affecting style.

ELEGY. A vocal composition of a tender and dolorous character.

ELEMENTARY MUSIC. Music so familiar in its fabrication as to include only the first and simplest principles of composition. All the earlier exercises of juvenile practitioners are, or should be, of this kind.

ELEMENTS. The ordinary or introductory rules of harmony and melody.

ELEVENTH. The interval of an octave and a fourth.

ELINE. (Greek.) With the ancient Greeks *The Song of the Weavers.* See the word *Song.*

E MAJOR. The key, or scale, of *E* with four sharps;—F sharp, C sharp, G sharp, and D sharp.

E MINOR. The key, or scale, of *E* with one sharp;—F sharp; except in ascending the scale; when the notes C and D are sharp.

E NATURAL. The note E neither sharpened nor flattened. See *Natural.*

ENCORE. (French.) An expression that has long been in universal use, both at public and private performances, for demanding the repetition of any favourite song, or piece.

ENERGIA. (Ital.) *Energy;* force, vigor, strength of expression.

ENERGICO. (Ital.) *Energetic.* A term implying that the movement to which it is prefixed, is to be sung, or played, with force and spirit.

ENHARMONIC. (Greek.) The epithet applied by the ancients to that scale, or system, the intervals of which formed a mixture of major thirds and quarter-tones. The *Enharmonic* formed a refinement on the chromatic system.

EN RONDEAU. (French.) Resembling a *Rondeau.*

ENTERTAINMENT. Formerly, little English operas, given at the theatres, as second pieces.

ENTR' ACTE. (French.) The music played between the acts of a French play.

Entre-mets. (French.) Movements introduced by the French between the principal portions of their compositions, partly for relief, and partly for the purpose of variegation.

Entries. The original name of operatical acts, and burletta scenes.

Eolian. An epithet derived from *Eolia:* applied to one of the five principal modes of the Greeks. See *Mode.*

Epiaula. (Greek.) The *Song of the Millers.*

Epicedium. (Greek.) A dirge, or funeral ode.

Epigonium. A stringed instrument which derived its name from the Grecian, *Epigonius*, its inventor. All at present known of the *Epigonium* is, that it contained forty strings, the tuning of which was regulated by that of the intervals of the Greek system.

Epilenia. (Greek.) The *Song of the Grape-Gatherers.*

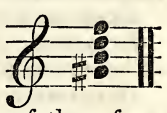
Epinicion. (Greek.) *A Song of Triumph.*

Epithalamium. (From the Greek.) A nuptial song.

Equisonance. The consonance of the octave, fifteenth, &c.

Equivocal. When the fundamental bass of a chord is not demonstrated by the intervals of which the combination consists, that combination is called an *Equivocal* chord.

Equivocal Chord. A chord so called, because it was some time before its fundamental sound was determined. The notes of which it is constructed form intervals of a tone and a half, or three semitones: thus—



and the question was, whether the lower note of these four, or the major third below that note, was the foundation of the harmony. It has properly been decided in favour of the latter.

Esclamando. (Ital.) *Exclaiming.* Applicable to those scenes or situations in the Italian opera, in which certain bursts of surprise or passion carry the character beyond self-command.

Esempio. (Ital.) A practical exercise illustrative of a delivered precept. *Vide* Logier's "System of the Science of Music," and Bochsa's "First Six Weeks" for the Harp.

Esercizi. (Ital.) Exercises for the improvement of vocal or instrumental execution.

E Sharp. The note *E* raised half a tone. See *Sharp.*

Espressivo. (Ital.) Expressively. See *Expression.*

Estrinienda. (Ital.) A term implying a close, binding way of executing the notes of any passage.

Etrurian. See *Etruscan.*

Etruscan. An epithet deduced from *Etruria*, the people of which country were remarkably fond of music, and whose style of composition was called the *Etruscan* style.

Euharmonic. (Greek.) Pleasingly or delightfully concordant.

Euphony. (From the Greek.) Sweetness of sound.

Euphonious. Sweet sounding.

Euphonical. See *Euphonious.*

Euthia. With the ancient Greeks a succession of regularly ascending sounds.

Euthian. An epithet derived from *Euthia.* See that word.

Evirati. Those male vocalists who sing soprano parts in the Italian Opera.

Execute (*To.*) To perform.

Execution. The act of performing. This is the genuine and legitimate import of the word; but taken in its higher and more particular sense, it means a volatability of voice or finger; the power of giving with distinctness and facility the most rapid and difficult passages.

Exequiæ. (From the Lat.) A dirge. See that word.

Exercise. Any composition written for, or employed as, an improving piece for the voice, or the finger.

Expression. In music, not mere production, or utterance, but that emphatic delivery, touch, or intonation, by which a passage or movement is impressed upon our feelings.

Extempore. Without previous meditation: as, an *extempore* fugue; a fugue, the production and performance of which are simultaneous.

Extemporize (*To.*) To perform what the imagination suggests at the moment: to play independently of memory or premeditation.

Extent. A word synonymous with *compass*, and, of course, applicable to any voice or instrument.

Extraneous. Out of the natural and obvious course of harmony or melody. All chords, and intervals, modula-

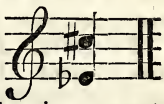
tions, evolutions, or sharps and flats, which constitute a violation of the diatonic scale, are said to be *Extraneous.*

Extravaganza. (Ital.) A wild, incoherent composition, in which everything is admissible that is offensive to good taste, and everything rejected that judgment and a chaste fancy would approve.

Extreme. An epithet applicable to the lowest and highest sounds of any scale, or system of intervals. It is also used in respect of intervals, when carried to their greatest possible extent, without being brought under a new numeral appellation: as, E with C above it, constitutes a sixth—

so do E flat and C—

which E flat extends the former sixth downwards, one half note; also E flat and C sharp form a sixth—



which E flat and C sharp widen the interval to its greatest possible extent, as a *sixth:* hence this and similar intervals are called *Extreme* sharp sixths.

Extremes. Those harmonic *parts* in a composition which are most distant from each other; as are the bass and soprano of a chorus.

Extremity. The highest or lowest note of any compass or system of sounds.

F.

F. The fourth note of the natural diatonic scale of *C major;* and the sixth of the natural diatonic scale of *A minor.*

Fa. The syllable applied by Guido to the fourth of the major diatonic scale, *i. e.* the fourth of his Hexachord; also a monosyllable applied by the Italians to the sixth note of the natural minor scale.

Fa-Burden. The old name of a certain species of counterpoint, which had a drone bass.

Fagotto. (Ital.) A bassoon. See *Bassoon.*

Fag. See *Fagotto.*

Fa La. A short song having the words *Fa La* for its burden. During the seventeenth and eighteenth centuries, *Fa Las* were much sung.

False. An epithet applied to certain chords, the constituent intervals of which do not, taken together, amount to the contents, or value, of a *perfect* chord; also to imperfect intonations of the voice, and of any instrument, &c. &c.

False Fifth. An interval, the extent of which is half a tone less than that of a perfect fifth.

Falset. The abbreviation of *Falsetto*. See that word.

Falsetto. (Ital.) That voice produced by an adult male singer, when he soars above his natural tones. See *Voce di Testa*.

Falso Bordone. See *Fa-Burden*.

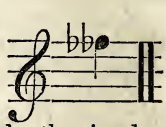
Fancies. The appellation by which former composers designated their lighter compositions.

Fandango. A well-known Spanish dance, the tunes of which are of a lively cast, and not unlike those with which we accompany our hornpipe.

Fantasia. A composition supposed to be the offspring of the moment. Its features are necessarily those of wildness and extravagance, and its inconsistency entitles it to critical indulgence.

Fantasie Heroique. (French.) A bold, glowing, dauntless flight of the fancy.

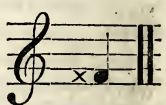
F Double Flat. A *Flat* which depresses the note *F Natural* two semitones; and, on the piano-forte, lowers it to *E Flat*.



Ex.

Here we have *F Flat (E Natural)* flattened; that is, depressed half a tone: and since, on the piano-forte, *E Flat* is the next sound below *F Flat*, *E Flat* is the note to which the finger of the pianist is conducted by *F Double Flat*.

F Double Sharp. A *Sharp* which raises the note F Natural two semitones; and, on the piano-forte, elevates it to *G Natural*.



Ex.

Here we have *F Sharp* sharpened; that is, raised half a tone; and since, on the piano-forte, *G Natural* is the next sound above *F Sharp*, G Natural is the key to which the finger of a performer on that instrument is conducted by *F Double Sharp*.

Feigned. An epithet by which the adult male voice is distinguished, when forced beyond its natural compass. See *Falsetto*.

Feroce. (Ital.) In a fierce and hurried manner.

FESCENNINA. The name of the nuptial songs of the people of the city of Fescennia, in Etruria: lyrics not remarkable for an overstrained delicacy.

FESTIVE SONGS. *Songs* the words and music of which are devoted to, and calculated to inspire, joy and merriment.

F F. The abbreviation of *Fortissimo*. See that word.

F FLAT. The note *F* depressed half a tone. On the piano-forte, *E Natural*. See *Flat*.

FIDDLE. A stringed instrument, formerly denominated *Fithele*, from the Latin, *Fidicula*. See *Violin*.

FIDDLER. A performer on the *Fiddle*.

FIDDLE-STICK. See *Bow*.

FIDICINAL. (From the Lat.) All instruments of the fiddle species are *Fidicinal*.

FIERAMENTE. (Ital.) Bold and ardent.

FIFE. A small, shrill-toned, martial instrument, blown at the side, in the manner of a flute.

FIFER. One who performs on the *Fife*. See that word.

FIFIST. A fifer.

FIFFARIO. (Ital.) A *Fife*. See *Fife*.

FIFTEENTH. A double octave. Also the name of that stop in an organ the notes of which are two octaves higher than those of the diapasons. See *Stop*.

FIFTH. An interval containing a major third and a minor third, or *vice versâ*.

FIGURED. A free and playful melody, which, of course, does not move note by note with the bass, is called a *Figured Melody;* and a bass with arithmetical characters, to designate the superincumbent harmony, is styled a FIGURED BASS.

FIGURED BASS. A bass with ordinal numbers or figures placed over or under its notes, to signify the harmonies with which they are to be accompanied.

FIGURED HARMONY. This is an *Harmony* consisting of the occasional introduction of notes which, though given for the purpose of melody, do not form any constituent sound of the harmonic combination. While certain chords are sounding in some *parts*, figurative or flowery passages are moving in other of the *parts;* and the chief art in constructing this style of composition is, in so disposing of the figurative notes, that they shall not infract the general harmony.

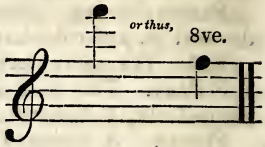
FILUM. (Lat.) Formerly the name of that part of a note now called the stem.

FIN. See *Fine.*

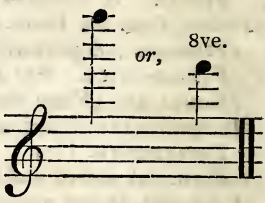
FINAL. In the old music, the closing note of a chant.

FINALE. (Ital.) The concluding *scena* of an opera.

F IN ALT. That F next beneath *G in Alt:* written thus—



F IN ALTISSIMO. The F above *F in Alt:* written thus—



FINE. (Ital.) The conclusion.

FINGER. In music, a word substituted for that of *execution.* A performer capable of doing justice to rapid or expressive passages, is said to have a *good finger.*

FINGER-BOARD. That part of a stringed instrument on which, in performance, the fingers of the left hand are pressed.

FINGERED. A term chiefly used in piano-forte and harp exercises, and signifying that numeral characters are placed over the notes, to intimate with what finger each of them is to be struck.

FINGERING. The appropriate application of each of the fingers, on whatever instrument we perform. On the correctness of this, the master's present command of hand, and pupil's future ease and rapidity of execution, almost entirely depend. It is for this reason that all compositions designed for piano-forte exercises are, or should be, *fingered.* See *Fingered.*

FINISHED. A participle applied to practitioners who are supposed to have arrived at the highest degree of excellence; and also to their style of performance; as when we say, *Such a lady's or gentleman's execution* is of a *finished* cast.

FINITO. (Ital.) Concluded.

FINTO. (Lat.) A feigned preparation for a postponed

close. That evolution of the voice, or of an instrument, which begets an expectation of the final note, but is succeeded by some other.

Fin Qui. (Ital.) *To this place:* as, *Fagotti fin qui;* the bassoons to be continud to this place, or this bar.

First. Musically speaking, the principal *part* of any composition; also applicable to those instruments which take the superior *part*, either of the score, or of two or more *parts* written for the same description of instrument; as, *First Violin*, *First Flute*, *First Clarionet*, &c.

Fistula Dulcis. (Lat.) A common flute. See *Common Flute.*

Fistula Germanica. (Lat.) The German flute.

Fistula Panis. (Lat.) *Pan's pipe*, or the *Pipe of Pan.* A wind instrument, consisting of reeds, each of which produces its own appropriate sound. See *Pipes of Pan.*

Fistula Pastoricia. (Lat.) The oaten pipe used by the audience at the theatres of the ancient Romans, to express their dislike of the performance.

Fithele. Formerly, the name of the fiddle. See *Fiddle.*

Flageolet. A small, shrill pipe, the tones of which resemble the notes of birds.

Flageolet Organ. A small barrel-organ, the tones of which imitate those of a flageolet. See *Bird Organ.*

Flat. That character by which a note is depressed half a tone.

Flaut. The abbreviation of *Flauto.*

Flautino. (Ital.) An octave, or little flute. See *Octave Flute.*

Flauto. (Ital.) A flute.

Flebile. (Ital.) Tenderly, mournfully.

Flessibilita. (Ital.) That free and easy flow, or gliding of the voice, by which it executes, with a degree of facility, the most difficult passages.

Florid Song. *Figured Descant.* An expression first used in the fifteenth century, in contradistinction to *Plain Song*, or the simple style of the *Old Chant.*

Flourish. That gratuitous introduction of supplementary notes with which some performers attempt to improve upon the simplicity and chasteness of what they have to execute.

Flute. A well-known wind instrument, the name of

which is derived from the Latin word *Fluta*, on account of a certain fish so called, and the form of which it resembles.

Flute-a-Bec. A common flute. See Flute, *Common.*

Flute, Common. Formerly the *Flute-a-Bec*, a name suggested by its likeness, at one of its ends, to the beak of a bird. At this end it is blown, and never at the side, like a German flute.

Fluted. When the upper notes of a soprano voice are of a thin and flute-like tone, they are said to be *Fluted.*

Flutist He who performs on the flute.

Flute d'Allemand. A German flute. See *German Flute.*

Flute Organ. A little barrel-organ, the compass and tone of the notes of which render it imitative of the German flute.

F Major. The key, or scale, of F with one flat; B flat.

F Minor. The key, or scale, of F with four flats; B flat, E flat, A flat, and D flat; except in ascending the scale, when the notes D and E are natural.

F Natural. The note F, neither sharpened nor flattened.

F. O. *Full Organ.* See that expression.

Focoso. (Ital.) An expression significative of a bold and spirited style.

Follia. A piece chiefly consisting of variations; a species of composition of Spanish origin, and called *Follia di Spagna.*

Follia di Spagna. See *Follia.*

Foramina. (Lat.) The holes in a flute or pipe, by the stopping or opening of which the sounds are governed.

Formulary. In earlier times, the written or printed disposition of the ecclesiastical tones.

Forte. (Ital.) Loud.

F. See *Forte.*

Fortement. (French.) With vigour and force.

Fortissimo. (Ital.) With the greatest loudness.

Fortiss'. See *Fortissimo.*

Forzando. (Ital.) With a sustained energy; with force and continuity of tone.

Forz^{po} See *Forzando.*

Forzo. With strength and emphasis of expression.

Fourteenth. An octave and a seventh.

Fourth. An interval comprising two tones and a half.

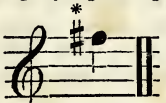
Frasi. (Ital.) Short passages, or musical sentences.

Ex.

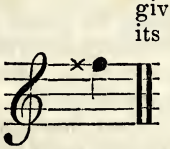
Freedon. An old word signifying a *flourish*. See that word.

French Horn. A well-known wind instrument, called by the French *Corne de Chasse*. The tones of the *French Horn* are soft, rich, and mellow: its intervals, though in conformity with those of the trumpet, lie chiefly in the tenor portion of the *Great Scale*, and seem to include all the notes that are proper to its character. The key-note, and its *third*, *fifth*, and *eighth*, to which the lower part of this instrument is limited, forms a most pleasing and generous harmony with the notes next above them; and notwithstanding the defect of its natural fourth, the general result of its intonations is gratifying and soothing.

Frets. Small lengths of wire on which the fingers press the strings in playing the guitar.

F Sharp. The note *F* raised half a tone; as thus: Ex. 

* This character, by carrying the finger of the Pianist to the short black key next above *F natural*, gives visible evidence of its elevating power.

F Double-Sharp. The note F raised two semitones; as thus: Ex. 

F doubly sharpened is, on the Piano-Forte, *G natural*.

F Sharp Major. The key, or scale, of *F Sharp* with six sharps; f sharp, c sharp, g sharp, d sharp, a sharp, and e sharp.

F Sharp Minor. The key, or scale, of *F sharp* with three sharps; f sharp, c sharp, and g sharp; except in ascending; when the notes D and E are sharp.

Fuga. (Ital.) See *Fugue*.

Fuga Doppia. (Ital.) A fugue with two subjects. See *Double Fugue*.

Fugata. (Ital) In the fugue style.

Fugue. A multisonous composition, the plan or purpose of which is, to support, through its several *parts*, the sub-

ject with which it commences, and which is always led off by some *one* of its *parts*. It being the office of the other *parts* to *pursue* this subject, and the Latin substantive *Fuga* signifying a *flight*, such a composition is called a *Fugue*. See *Simple Fugue*, *Double Fugue*, and *Counter Fugue*.

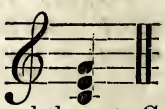
FUGUIST. A fugue composer, or extempore fugue performer.

FULL. (Ital.) An adjective of general application; as a *Full band*; a *Full piece*; a *Full organ*; &c.

FULL ORGAN. The Organ when in a state to throw out its unreserved strength; *i. e.* when all, or the greater part of its *stops* are out, and its best powers are heard in combination.

FULL TURN. That *Turn* which follows the note upon which it is made, consists of four Appogiatures, and forms an embellished repetition of its principal. Ex.

FUNDAMENTAL. An epithet applicable to a chord, and to a note; to a *chord* when that chord's lowest component part is the note on which the harmony is founded; to a *note*, when that note is both the lowest constituent part of a chord, and the note from which the harmony is really and nominally derived; as thus—



This is really and nominally the chord of C; and the note C is both the lowest constituent part of the chord, and the note on which the harmony is founded; therefore, both the chord and its loudest note are *Fundamental*.

FUNDAMENTAL BASS. That bass on which the superincumbent harmony is founded; or of which the superior *parts* of the accompanying chord constitute the *third*, *fifth*, and *eighth*.

FUNDAMENTAL CHORD. A chord consisting of the third, fifth, and eighth, of the fundamental bass.

FUNZIONI. (Ital.) The oratorios and other sacred pieces composed for the Catholic church.

FURIBONDO. (Ital.) With force and ardour.
FURNITURE. An organ-stop. See *Stop*.
FURIOSO. (Ital.) With vehemence and agitation.
F. Z. See *Forzo*.

G.

G, THE last of the seven notes of which Music is said to consist, reckoning in an ascending direction from *A*; and the fifth note of the natural major scale, *C*.

GAIMENT. (French.) Cheerful, lively.

GALLIARD. A word used by musicians both substantively and adjectively: when substantively employed, it signifies a gay, vivacious air, suited to a dance; when adjectively, indicates the quality of such an air.

GAMBIST. He who performs on the *Viol da Gamba*.

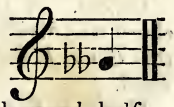
GAMUT. Guido's table or scale; denominated his *Gamut*, because he adopted, as a sign for the note he added to the lowest note of the ancients, the Greek letter, *Gamma*. The word *Gamut* has now, however, a more extended meaning, and includes the whole of the modern scale of sounds.

GAUGE. An implement used by harp-makers and performers, for ascertaining the due thickness of harp-strings, before they apply them to the instrument.

GAVOT. A cheerful, animated dance-tune, consisting of two strains, in the measure of two crotchets, and always beginning with half a bar.

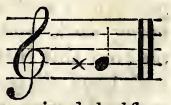
GAVOTTA. (Ital.) See *Gavot*.

G DOUBLE-FLAT. A *Flat* which depresses the note *G Natural* two semi-tones; and, on the piano-forte, lowers it to *F Natural*. Ex.



Here we have *G Flat* flattened; that is, lowered half a tone: and since, on the piano-forte, *F Natural* is the next sound beneath *G Flat*, *F Natural* is the key to which the finger is conducted by *G Double-flat*.

G DOUBLE-SHARP. A *Sharp* which raises the note *G Natural* two semi-tones; and, on the piano-forte, elevates it to *A Natural*. Ex.



Here we have *G Sharp* sharpened; that is, raised half a tone; and, since, on the piano-forte, *A Natural* is the next

sound above *G Sharp*, *A Natural* is the key to which the finger of the pianist is conducted by *G Double Sharp*.

Genera. A word comprehending the three scales by which the ancient tetrachord was divided. These scales were—the *Enharmonic*, the *Chromatic*, and the *Diatonic*. See those words.

Generateur. (French.) The fundamental note of the common chord ; that sound by which the triad is generated.

Generating Sound. It being a property of every sound to give birth to two other *sounds* (its twelfth and its seventeenth), every *sound* is, in fact, a *Generating Sound*. Thus the note G under the treble cliff will generate D above the treble cliff, and B in alt. Ex.

See *Harmonics*.

Generator. Of three sounds, consisting of a note, its twelfth, and its seventeenth, the lowest is the *Generator*, because the other two are but emanations from it. See *Harmonics* and *Generating Sound*.

Generatore. (Ital.) The *Generating Sound*. See *Generator*.

Genus Melodiæ. (Lat.) The ancient division and subdivision of the tetrachord.

Gestours. (French.) The old comic and itinerant minstrels of France were called *Gestours*, because they accompanied their vocal whimsicalities with gesticulations and humorous distortions of the countenance.

Genialia. (Lat.) The instruments used by the ancient Romans at their nuptial celebrations.

Genre. (French.) Style or manner.

Genus. A certain system upon which the ancient tetrachord was divided and subdivided. The variety included in this *Genus Melodiæ* constituted the Greek *Genera*. See that word.

German Flute. A well-known instrument, so called because invented in Germany. It consists of a tube of box or ivory, and, unlike the *Common* or *English Flute*, is blown at the side. Its tone, when the instrument is good, and the performer skilful, is mellow and mellifluent, tender, without being dull, and clear without being piercingly acute. In playing this instrument, the fingers are applied to the holes and keys disposed along the sides of the tube. The increased number of the latter of these, together with other new advantages, have so greatly improved the powers of the

German Flute, both in volatility and expression, as to have imparted to it a utility in concert, and charm in solo performance, to which, formerly, it could not pretend.

G Flat. The note G depressed half a tone; as thus—

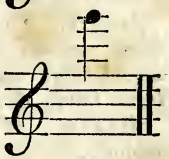
German Sixth. See Extreme Sharp Sixth.

G Gamut. The fifth of the double-bass notes; that G the station of which is on the first line of the bass stave.

Giga. (Ital.) See *Gig*.

G in Alt. The first note in alt; written thus—

G in Altissimo. The first note in altissimo; written thus—



Giocoso. (Ital.) In a gay and joyous style.

Giusto. (Ital.) With steadiness and propriety, in time and manner.

Giving Out. That previous performance of a psalm-tune by which the organist apprizes the congregation of the melody they are about to sing.

Glee. A song in three or more *parts*. Originally, the *Glee* (the period of the first introduction of which is not known) was a gay, convivial composition, and hence its *name;* but though it still retains its appellation, it has, long since, assumed various characters, and is as often tender as jovial, pathetic as joyous. The opera is not more habitually distinguished into *comic* and *serious*, than the *Glee* into *serious* and *cheerful*.

Gliding. That gentle action by which flute performers slide their fingers from the holes of the instrument, in order to lead the ear the more gradually from one sound to another.

Glorification. Vocal Adoration.

Glottis. (Greek.) The name applied by the ancient flutists to a kind of reed which they held between their lips, and through which they blew when they performed.

G Major. The key, or scale, of G, with one sharp; F sharp.

G Minor. The key, or scale, of G, with two flats; B flat and E flat; except in ascending the scale, when the note E is natural, and the note F is sharp.

G Natural. The note *G*, neither sharpened nor flattened. See *Natural*.

Goat-song. The song sung at the altar of the god Dionysius, during the sacrifice of the goat.

Gol. One of the funeral lamentations of the Irish.

Gong. A Chinese pulsatile instrument. Its tone is so loud and harsh, as scarcely to claim any other praise than that of being qualified to surprise and startle.

Gorgheggi. (Ital.) Vocal exercises for bringing the voice from the throat.

Grace. This word, used substantively, implies a natural, easy, smooth expression of any melody; when understood adjectively, conveys the idea of ornamenting with *appoggiaturas*, *turns*, *shakes*, &c.

Graces. Whatever ornaments are superadded to any melody.

Graddo. (Ital.) An interval of one degree.

Gradual. A service-book of the Romish church, answering to our psalm-book. A book containing all the vocal part of divine worship.

Graduate, *(in Music)*. A person who has taken his degree of Doctor, or Bachelor.

Gran Cantore. (Ital.) A great or superexcellent singer.

Gran Cassa. (Ital.) The double-drum.

Grand. When compositions, or performances, are noble, full, and imposing, they are said to be *Grand*.

Grand Square Piano-Forte. An instrument of recent invention; a great improvement on the common *Square Piano-Forte*. Its tone is both fuller and richer than that of the latter; the peculiar manner of fixing the strings renders them much less liable to be out of tune, than does the former mode, and the general figure of the exterior is new, and more rounded and elegant than that of the old instruments. See Clementi's "Instrumental Catalogue."

Gran Gusto. (Ital.) *In a great style*. An expression sometimes applied to the manner of a fine singer, but chiefly to a full, rich, and noble style of composition.

Grave. Slow and solemn.

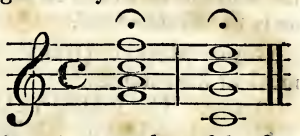
GRAVEMENT. (French.) Gravely, slowly.

GRAVE RELIGIOSO. (Ital.) A phrase dictating slowness of performance, and a devotional solemnity of expression.

GRAVITY. In music, a word used in contradistinction to *acute*: depth of sound.

GRAZIOSO. (Ital.) Smoothly, gracefully.

GREAT CADENCE. A *cadence* in which the closing or final harmony of a movement is preceded by that of the subdominant, or fourth of the key. Ex.



The effect of the *Great Cadence* is solemn and awful; for which reason it is frequently introduced in sacred music.

GREAT SIXTH. A major sixth.

GREATER VIOL. A viol so called in contradistinction to the *Viol da Bracia*, or lesser viol. See *Viol da Gamba.*

GREGORIAN CHANT. This *Chant* of St. Gregory, founded on the harmonical division of the diapason, exceeded, in the number of its notes, those of the *Chant* of St. Ambrose, to which it added four. But what was the whole number of the notes is not now known. All the information we have is, that in the Ambrosian Chant, the diapente was the highest note, and that the four added by St. Gregory were interposed between the four of St. Ambrose. By consequence, the intervals became smaller, and the melody, we may presume, more refined than in the Ambrosian composition.

GREAT SCALE. The whole series of appreciable sounds, from the gravest to the acutest. That scale which, by consequence, includes every other, whether that of the double bass, or of the octave flute; that of the deepest bass voice, or of the highest soprano.

GROUND. A composition, the bass of which consists of a few bars unremittingly repeated. The word is also used adjectively; as when we apply it to the bass itself of such a composition, by calling it a *ground bass.*

GROUND-BASS. That bass, the unremitting and *unaltered repetition of which* forms the whole foundation of any movement, or passage.

GROUP. The knot or assemblage of notes formed by the fraction of a single long note, for the purpose of melodial decoration.

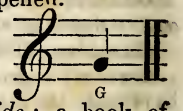
GRUPPO. (Ital.) Formerly, a trill, or shake.

G SHARP. The note G, raised half a tone. See *Sharp.*

GUARACHA. A Spanish dance.

G SHARP MINOR. The key, or scale, of *G Sharp*, with five sharps; except in ascending the scale, when the note *E* is sharpened, and the note *F* sharp, re-sharpened.

G, the *Treble Cliff Note.* That note, the station of which is on the same line as is the Treble-Cliff. Ex.



GUIDA MUSICA. (Ital.) A *Musical Guide;* a book of musical instructions.

GUIDE. The leading note of a fugue. See *Dux.*

GUIDONIAN-HAND. Guido's figure of a left hand bearing the names of the intervals of his three hexachords.

GUITAR. A well-known instrument of Spanish invention, originally called a *Guitarra.* No instrument, to this day, is a greater favourite, or more generally practised, in Spain.

GUSTO. (Ital.) *Taste.* See that word.

GUSTOVO. (Ital.) Tastefully, elegantly.

GUTTURAL. An adjective applied to tones that come from the throat. *Singing in the throat,* is to sing with a *Guttural* tone.

GWYNEDDIGION. (Welsh.) The name of a Society instituted in London about half a century ago, for the purpose of patronizing the bards of Wales; and at the meetings of which, the voices of the members, accompanied by the euphonious tones of the harp, produce a gratifying effect.

H.

HALLELUJAH. An expression used by the ancient Hebrew priests, in calling upon the people to join their voices in lauding the Creator. From the Jews it descended to the Christians, who regularly sung it on Easter-day and the day of Pentecost. The whole assembly assisted in its vociferation; and, according to St. Jerome, the roofs of the churches shook with the reverberated peals. In after-times, this devotional exclamation grew into general and constant use; and, at length, became a favourite theme with ecclesiastical composers, who have made it the basis of some of their sublimest choral productions.

HAND-DIRECTOR. See *Chiroplast,* and *Logerian System.*

HARMATIAN AIR. (From the Greek.) A certain spirited and animated air, said to have been composed by Olympus. It was used in battle; and because the rapidity of its style

imitated the motion of a chariot wheel, it was also called the *Chariot Air*. See *Chariot Air*.

HARMONIA PHILOSOPHICA. (Lat.) The philosophical consideration of intervals and their proportions, as measured and demonstrated by the *monochord*. See that word.

HARMONIC. The epithet given to the accessary sounds generated by the primary sounds of any sonorous body.

HARMONIC EVOLUTION. That motion, or change, in harmony, by which its impression is relieved and enforced: the *manner* of a modulation, rather than the modulation itself; and which may be poor and ineffective, even when the modulation is correct and scientific: and *vice versâ*.

HARMONIC HAND. The musical diagram of Guido. See *Guidonian Hand*.

HARMONIC MODULATION. Modulation effected by the evolutions of harmonic combinations: as from the harmony of C to that of F; thus— Ex.

HARMONICS. The harmony produced by every musical sound in combination with its natural resonances; *i. e.* its twelfth and seventeenth. It was upon this beautiful principle that the French speculatist, Rameau, founded his system of harmony and melody, and built his whole theory of concords, discords, and modulation. See *Generating Sounds*.

HARMONICS, *on the Harp*. The harmonic sounds of the harp constitute one of its most beautiful and striking effects. These sounds are produced with the right hand, by gently pressing the string exactly in the middle with the first joint of the first finger, in a bent position, while the thumb gives the note. See Bochsa's works on Harp Performance.

HARMONIOUS. Agreeable, consonant; the reverse of dissonant.

HARMONIST. One who is master of the laws of harmony, the bearings and dependencies of its several parts, and of the principles of its transitions.

HARMONIZED. When between an air and its bass additional *parts* are interposed, in order to produce a fulness and solidity of effect, that air is said to be *Harmonized*.

HARMONIZER. A musician who interposes harmonical *parts* between a treble and bass, thereby rendering full and rich what before was scanty and meagre. He also is a

Harmonizer who adds a bass to a melody, or forms a *score* of any kind.

HARMONOMETRE. A monochord furnished with moveable bridges, by which it is rendered capable of being divided at pleasure.

HARMONY. The concordance of any plurality of sounds. Simply considered, *Harmony* comes under this definition: but when viewed as it regards composition, it takes a higher stand, includes a union of *parts* not only consonant in respect of each other, but which are scientific, if not melodious, in their intervals, and which, in their evolutions and progress, observe the rules of *preparation*, *resolution*, and all the various laws of modulation. That the difficulty of producing *Harmony*, in this extended sense of the word, has been much augmented by the refined compositions of modern genius, is certain; but modern industry, by its grammars and learned treatises, has thrown much novel light on the subject, and cannot but encourage every true aspirant.

HARP. A well-known stringed instrument, the cordatura of which consists of semitonic intervals, and whose scale includes the general compass. Though the Harp (a favourite instrument of the ancients, both Jews and Pagans) was cultivated in Ireland and Wales before it was known in England, (see *Welsh Harp*) its introduction here was early. What might be its state when first used in this country, it is now impossible to say; but modern ingenuity has brought it to such high perfection, as to have rendered it a most elegant and attractive instrument. Its greatest improvement was that by which its pedals obtained a two-fold action: for though, in the single-action *Harp*, the pedals like those of the double-action harp, are but seven in number, yet, by giving the performer the means of raising the open notes two semitones, they afford him new powers, and add to the variety, as well as the extent, of the effect.

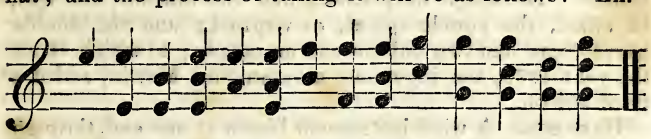
The natural key or scale of the double-action harp being that of C flat, when it is to be accompanied by any instrument, the C flat of that instrument must be the standard note by which the harp is tuned.

The process will commence with giving the proper pitch to the string corresponding with the C on the third space in the treble-cliff stave. This effected, the C immediately

beneath it will be tuned an octave lower. The note, G, will then be tuned a fifth higher than the lower C: after which, the three notes, C, G, C, being struck together, will demonstrate whether they are, or are not, in perfect concordance.

This process of tuning by fifths being continued till the three notes, E, B, E, are arrived at, as shown in the following example, and consequently, the ten strings from the lower C to E on the fourth space all tuned, the remaining strings above that E, and beneath that C, will be tuned in octaves. Ex.

The natural key or scale of the single-action harp is E flat; and the process of tuning it will be as follows:—Ex.



The remaining notes, as in tuning the double-action harp, will be tuned in octaves.

For the very useful invention of *harp-pedals*, the musical world is indebted to the ingenious M. Simon of Brussels, who first introduced them, between sixty and seventy years ago; and thereby improved the instrument in more respects than one; since, from the consequent reduction of the number of strings, its vibrations became more free and sonorous.—In its present state of perfection, how different an instrument is the *Harp* from that rude frame with seven strings which Orpheus struck with his ivory plectrum!

Harpist. One who performs on the harp. The profession of a *Harpist* is one of the oldest in Europe; and has not been longer exercised any where than in this country, Ireland, and Wales. The execution displayed by the present superior performers on this instrument is highly effec-

tive; and if, in former days, the *Harpist* could inflame the hearts of heroes, and urge the coldest to battle, now he can awaken the softer passions, and excite the admiration of the tasteful.

HARPER. *A harpist.* See that word.

HARP-LUTE. A stringed instrument of recent invention. In shape, it equally resembles the harp and the guitar; has frets, like the latter; possesses twelve strings; yields an agreeable though not powerful tone, and is of a portable size.

HARPSICHORD. An instrument of the harp species, furnished with keys, which, like those of the organ and pianoforte, enable the performer to strike many notes simultaneously, and consequently to play in *chords;* from which advantage it is supposed to have originally derived its English name. Till the invention of the Piano Forte, the *Harpsichord* (an improvement upon the *Clarichord*, or *Spinet*) was universally practised, and deemed not less indispensable to the orchestra, than to the chamber. In Italy, this instrument has the name of *Clave Cymbala*, and in France, is called a *Clavecin*. The earliest mention of the harpsichord is in 1536. The instrument was then of two kinds; single and double. The single harpsichord had two unisons, and was, in effect, the double spinet, or virginal; and the double harpsichord had two unisons and an octave; to which, about the year 1770, the ingenious mechanician, Merlin, added a third unison.

HAUTBOY. A wind instrument blown at one end, through a moveable reed. Its compass commences at the lowest C in the treble, and, by good performers, may be extended to D or E in alt. It is a peculiarity of the *Hautboy*, that its scale contains every semitonic interval except one; that it has not the *sharp* of its lowest sound.

HAUTBOYIST. One who plays on the Hautboy.

HEAD—of a *Note*—The round part from which the tail, or stem, proceeds;—of a *Violin*—the part in which the pins or pegs are screwed; of a *Drum*—the part beaten by the drummer.

HELICON. An ancient instrument, the use of which was to measure and regulate the consonances. By whom the *Helicon* was invented has never been ascertained, though some writers attribute its formation to Ptolemy. Since his time, it has, however, been greatly improved, partly by Zarlino, partly by Salinas, and partly by other ingenious theorists.

HEMIDIAPENTE. (From the Greek.) An imperfect fifth. See *False Fifth.*

HEMIDITONE. (Greek.) In the ancient music, a term significative of an interval that is less than that of a major third, yet not so small as that of one whole tone. Therefore in this compound expression, the two syllables, *Hemi*, do not, as generally, imply *half*, but simply *diminution.*

HEMIOPE. (Greek.) A musical tube with three holes: an ancient Fistula, or Flute.

HEMITONE. (From the Greek.) An interval less than a whole tone, but not so small as a semitone.

HEPTACHORD. (From the Greek.) An interval of seven degrees: also a lyre with seven chords or strings. See *Seventh.*

HERAUTS. One of the names formerly given by the French to those of their minstrels, the strength and clearness of whose voices qualified them for the office of public *Herald.*

HEXACHORD. (From the Greek.) In the ancient music, an interval of a sixth: *Hexachord* was also the name of a lyre of six strings.

HIBERNIAN MELODIES. The ancient and genuine melodies of Ireland; *i. e.* the sweet, wild airs of the old masters of the "*Harp of Erin.*"

HIDDEN. A term in harmony, implying a passage in which two consecutive fifths (forbidden in composition) may be *imagined*, though, in appearance, they are avoided.

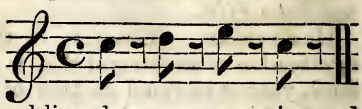
HIGH. *Acute, sharp, elevated.* An epithet applicable to any note, the station of which is towards the top of the scale of the voice or instrument by which it is sounded. A voice is also said to be *high*, when its upper notes exceed in acuteness those of the generality of voices of the same denomination.

HILARODI. (Greek plu.) Those itinerant, musical poets, who contented themselves with chanting about the country, trifling, humorous strains. They were richly dressed, their vociferations were accompanied by instruments; and by degrees, they obtained a degree of consideration that raised them to the tragic stage, where their performances were favourably received. See *Magodi.*

HILARODIA. (Greek.) Short lyric poems, sung in the highways by the *Hilarodi.*

HISTRIO. An actor or stage vocalist of ancient times.

Hocket. Formerly, a *rest* placed after a note, in order to shorten its duration, without quickening the time: as thus—



Ex.

Hold. That short, curved line drawn over a point, and the use of which is, to signify a *pause* on the note or notes, to which it refers.

Holding-Note. A note in one *part* of a composition, which is prolonged or *held on*, while the notes of another *part* are changing, or moving.

Homologous. (From the Greek.) Those parts in the several tetrachords of the ancients which corresponded with each other, were said to be *Homologous*.

Homophonoi. (From the Greek.) Unisons.

Homophony. (From the Greek.) A unison of sound. A term used in contradistinction to the word *Antiphony*. See *Antiphony*.

Horizontal Grand Piano-Forte. An instrument forming a noble improvement of its prototype, the *Square Piano-Forte*. Its great superiority to the latter is derived from two principal causes; its possessing three sets of strings instead of only two, and having so much larger a body, or case. Hence its stronger and more brilliant vibration; while the higher finishing in its mechanism produces a kinder and a more elegant touch, and more free and obedient action of its pedals.

Horn. A well-known wind-instrument, chiefly used by huntsmen, to animate the hounds and give spirit to the chase. This is the old, common *Hunting Horn*; which has been so far exceeded, in every respect, by the *French Horn*, as, for a considerable time, to have been little in use.

Horn-Pipe. The name of an old wind-instrument; also of any air with which a certain dance is accompanied; a dance of English origin, the measure of which is that of nine crotchets in a bar, and which likewise is known by the appellation of *Hornpipe*.

Humorous Songs. *Songs* descriptive of, or allusive to, curious persons or circumstances, and the melodies of which are of the lightest and most familiar character.

Hunting Music. See *Alla Caccia*.

Hunting Song. A short lyric poem in praise of hunting, and the melody of which should partake of the spirit of the

chase. With the decline of the amusement of hunting, that of the huntsman's strain seems to have kept pace. Modern HUNTING SONGS are few; and even in those few, we miss the manly simplicity, and glowing exultation which gave life and energy to the vociferations of our sporting forefathers.

HURDY-GURDY. An instrument, the tones of which are produced by the friction of a wheel with which it is furnished, and the strings, which are so disposed as to be vibrated by the wheel's revolution. The latter being put in motion by one hand, the tones are modulated by the action of the fingers of the other hand on the keys, their pressure upon which brings the strings successively in contact with the wheel's surface.

HYDRAULICA. An aquatic organ of ancient invention, but of the particulars of which little more is now known, than that it was actuated by water, and that its numerous pipes were capable of producing an ample variety of harmony. Were not the reality of a musical instrument vocalized by the influx of water, verified by so many, and such respectable, concurring accounts, we might reasonably doubt the fact: but Athenæus speaks of it as the invention of Ctecibius; and Plutarch, in his life of Phocion, directly alludes to it; while Claudian extols the power of its *innumeræ voces*.

HYMEE. (Greek.) *Song of the Millers*. A song of the ancient Greeks, so called, because chiefly sung by millers and their men.

HYMENÆA. An epithalamium, or nuptial song, called by the Greeks *Hymencæa*, because it had relation to Hymen and his rites.

HYMN. Originally, a song in honour of the heathen deities; but which, having descended with other forms of lyric composition, to times of Christianity, has, long since, been received into the church; and, with various sects, forms at this day a part of divine worship. St. Hilary has the credit of having set St. Ambrose and Prudentius the example of writing and composing *Hymns*, and the latter is allowed to have introduced them into the *breviary*; whence, with very little variation in their style, they have passed into almost every religious meeting and conventicle in Christendom.

HYMN OF BATTLE. A choral prayer preferred by the

ancient armies, for victory over the enemies with whom they were about to be engaged.

Hymn Tune. A short, simple, solemn species of melody, adapted to the pious purpose of praising, or imprecating the Creator.

Hypate. The lowest tetrachord, or series of four sounds; and the gravest sound of each of the two lowest tetrachords was by the Greeks called the *Hypate* or *Principal*.

Hypate Diatonus. (Greek.) The name given by the Greeks to the third sound of their first tetrachord.

Hypate-Hypaton. (Greek.) The appellation by which the gravest sound of the lowest tetrachord was distinguished by the ancients, as being that which they considered the *Principal of the principles*.

Hypate-Meson. That sound which constituted the highest of the first tetrachord, and the lowest of the second tetrachord.

Hypatoides. (Greek.) That general name under which the Greeks ranked their deep, or grave sounds.

Hyper. (Greek.) *Above*, or *higher;* as, *Hyper-Lydian*, above the *Lydian; Hyper-Phrygian*, above the *Phrygian*.

Hyper-Æolian. (Greek.) The epithet by which the Greeks distinguished that of their modes which was a fourth higher than the *Æolian*.

Hyperbolæan. (Greek.) The Greeks applied this epithet to their fifth tetrachord, because that tetrachord was the highest, or *supreme*.

Hyper-Diazeuxis. (Greek.) When two tetrachords were divided from each other by the interval of an octave, that disjunction was denominated an *Hyper-Diazeuxis*.

Hyper-Dorian. The *Hyper-Dorian*, or *Mixolydian* mode, was a fourth higher than the *Dorian*. See *Mixolydian*.

Hyperiastian. (Greek.) The *Hyperiastian*, or *Hyper-Ionian* mode, was a fourth above the Ionian.

Hyperlydian. (Greek.) That mode of the Greeks which was a fourth higher than the *Lydian*.

Hyper-Mixo-Lydian. See *Hyperphrygian*.

Hyperphrygian. (Greek.) The *Hyperphrygian*, or *Hyper-Mixo-Lydian* mode was an octave above the *Dorian*.

Hypo. (Greek.) *Below*, or *lower;* as *Hypo-Phrygian*, lower than the *Phrygian; Hypo-Æolian*, lower than the *Æolian*.

Hypo-Æolian. That mode which was a fourth lower than the *Æolian.*

Hypocritic. (Greek.) The epithet applied by the Greeks to the generality of their vocal performances, because they were accompanied with much of that gesticulation which is *below* criticism.

Hypo-Diazeuxis. (Greek.) The interval of a fifth when found between two tetrachords.

Hypo-Dorian. The *Hypo-Dorian* mode was the gravest of the modes, and a fourth below the *Dorian mode.*

Hypo-Iastian. (Greek.) See *Hypo-Ionian.*

Hypo-Ionian. (Greek.) That of the Greek modes which was a fourth below the *Ionian.*

Hypo-Lydian. (Greek.) The name of a Greek mode which was a fourth below the *Lydian.*

Hypo-Mixo-Lydian. (Greek.) The plagal mode of the *Mixo-Lydian;* added by Guido to the ancient modes.

Hypo-Phrygian. (Greek.) The *Hypo-Phrygian* mode was a fourth lower than that of the *Phrygian.*

Hypo-Proslambanomenos. (Greek.) The appellation given to the sound added by Guido to the scale of the Greeks. It was one tone lower than their *Proslambanomenos*, or lowest. The *sign* by which the monk of Arezzo distinguished this additional sound, was the *Gamma;* and hence, to this day, it is called *G Gamut.* See *Gamut.*

Hyporchemes. (From the Greek.) A military or triumphant song, sung by the ancient Greeks on joyful, or solemn occasions. The singer was accompanied by flutes and lyres, and the concording motions of the dancers heightened the effect of the festive ceremony.

Hypo-Synaphe. (Greek.) When between two tetrachords an interval existed which was equal to, and occupied by a third tetrachord, the Greeks called the disjunction a *Hypo-Synaphe.*

I.

Iambics. *Iambics*, musically speaking, were (with the ancients) of two kinds, the one consisting of verses, the *recitation* of which was accompanied with instruments; and the other of strophes, which were *sung* without any accompaniment whatever.

Il Canto. (Ital.) *Singing.*

Il Colorito. (Ital.) In dramatic singing, the adapta-

tion of the style, manner, and intonation, to the character represented.

Il Passo Tempo. (Ital.) *A Pastime;* a little piece, or collection of little pieces, intended for the diversion of the moment.

Il Ponticello. (Ital.) That part of a man's voice where the natural tones come in contact with the feigned; where, passing, as we may say, over a *Ponticello*, or little bridge, the voice is carried from the compass of *nature*, to the *falsetti*, or constrained notes of *art*.

Il Sdrucciolare. (Ital.) An expression which, in piano-forte music, implies a sliding of the finger along the keys.

Il Volteggiare. (Ital.) An expression applied by modern professors to the crossing of the hand in piano-forte performance.

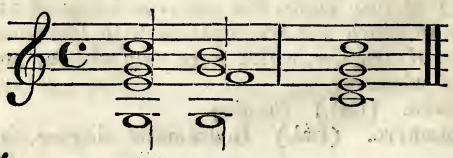
Imitando la Voce. An expression found in the accompaniments to vocal music; and directing an imitation of the tone and taste of the singer accompanied.

Imitation. In harmonic composition, a designed resemblance in some *part*, or *parts*, to certain passages in some other *part*, or *parts*, in the same piece.

Imitative. A term properly applied to music in all the higher provinces of its operation. When copying the language of the passions, and certain of the sounds and movements of nature, it is *Imitative*, and capable of exciting in the bosom corresponding emotions. The melting song of the nightingale, the astounding roar of thunder, the tender tale of love, and the boisterous ebullitions of rage, are equally within the sphere of its expression; and when employed in such expression, music is *Imitative*, and strongly distinguished from that which is purely scientific; and, however elaborate and ingenious, says nothing to the heart, awakens none of its finer or nobler feelings.

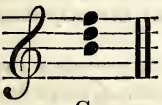
Immediate Cadence. A *Cadence* at which we arrive immediately from the harmony of the dominant.

Ex. *Immediate Cadence.*



Imperfect. Those chords which are not complete, and those intervals which do not include all the degrees implied by their appellations, are said to be *Imperfect.* For instance—

Here, to complete the chord, E on the first line is wanting.



Here the chord does not contain all the intervals proper to a perfect fifth: *i. e.* it is *Imperfect.*

Imperfect Concord. The chord of the third and sixth.

Imperfect Consonance. That consonance the interval or intervals of which may be either major or minor.

Imperfect Measure. With the old masters, *Imperfect Measure* was that which consisted of only two in a bar: also called *Binary Measure.*

Imperfect Period. A period which fails to satisfy the ear; which leaves it in expectation of the final close.

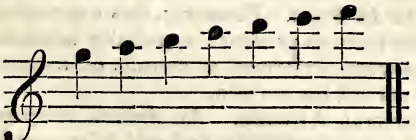
Impresario. (Ital.) The manager or conductor of an opera or concert.

Impromptu. A term implying a short extemporaneous performance. See *Extempore.*

Improvvisare. (Ital.) To sing extempore; to pour forth verse and melody without premeditation. See *Improvvisatori.*

Improvvisatori. (Ital.) Certain musical poets whose profession is to recite and sing extempore,—a description of poet-musicians for which Italy has long been remarkable.

In Alt. (Ital.) An expression applied to the seven notes which lie between F on the fifth line in the treble-cliff, and G in *Altissimo.* As thus—



In Altissimo. (Ital.) All notes above *F in Alt,* are said to be *In Altissimo.*

In Altiss. The abbreviation of *In Altissimo.* See that expression.

INCIDENTAL. Any vocal composition, the subject of which is connected with the drama in which it is introduced, is, as it regards that drama, *Incidental*. Thus—the song of *Ariel* in the *Tempest*, and the Witches' chorus in *Macbeth*, are *Incidental* to those plays.

INCONSONANCE. *Discordance.*

IN DISPARTE. (Ital.) A scenic expression in the recitative of the Italian Opera, directing a certain passage to be addressed aside to some character not directly engaged in the dialogue.

INFINITE. An adjective applied to *perpetual fugues*, or compositions which return into themselves, as in an *Infinite Canon*.

INFLATILE. The epithet by which wind-instruments are distinguished from instruments which are stringed, or pulsatile.

INFLECTION. That varied modulation by which the voice adapts itself to the subject, or theme, on which it is engaged.

IN FUGUE. A movement is said to be *In Fugue*, when it consists of a given subject, the support of which forms its principal feature.

INGANNO. (Ital.) *Deception.* A word applied to that preparation for a cadence which is not succeeded by one, as expected, but is followed by a pause.

INIZIATO. (Ital.) Initiated, informed; beyond the state of a tyro, or beginner.

INNOCENTE. (Ital.) A movement to which the word *Innocente* is prefixed, is intended to be performed in a style free from all flourish, art, and affectation.

IN ORGANO. (Ital.) An expression in the old music, applied to compositions in more than two *parts*.

IN PALCO. (Ital.) A musical performance on a stage is said to be *In Palco*. Formerly, this expression was much more in use than at present; especially when sacred musical dramas were performed at church, on a stage, and constituted a part of the service.

INSTRUMENTAL ANTHEM. An *Anthem* composed with instrumental accompaniments, and which cannot be properly performed without their embellishment and support.

INSTRUMENTAL MUSIC. Music composed for instruments.

INSTRUMENTAL PERFORMER. One who performs on a musical instrument.

Intavolare. (Ital.) To commit musical notes to paper, or to a tablet; to form a tablature of music.

Intavolatura. A musical tablature. See *Intavolare.*

Interlude. Something played or sung between the acts of a drama. *Interludes* formerly consisted of short, but regular, musical representations; and were introduced between the divisions of a play, as ballets now are between the acts of Italian operas.

Intermezzi. (Ital.) Detached dances or interludes, with which the Italians relieve their operatic dramas.

Intermezzo. (Ital.) A little opera, or musical drama, not forming the principal piece performed, but only an interposed relief.

Interrupted. When passages that would naturally lead to a close, are prevented from so doing, by that position of the bass which avoids the falling, or rising, from the fifth to the key note, the expected course of the closing harmony is said to be *Interrupted.*

Interval. The division between any two sounds which differ in their pitch; *i. e.* in their acuteness or gravity. This *interval*, of course, will be less or greater, as their difference in pitch is less or greater, and will be marked or designated, according to the proportion it bears to some entire or aggregate interval. This entire *Interval* (in modern music) is that of a whole tone; and the lesser intervals are but parts of a whole tone; as the semitone, or half-tone; and the diesis, or quarter tone.

Intonate. To give to the tones of the voice, or of an instrument, that richness of sound, and fulness and propriety of expression, which, occasionally relieved by delicacy and pathos, produces that just and impressive effect which constitutes the principal beauty in performance.

Intonation. The giving to the voice that fulness and variety of tone most favourable to impassioned and affecting expression. A good intonation is a valuable quality, either in vocal or instrumental performance, and by judicious practical musicians will never be neglected.

In Triplo. (Ital.) A term in the old music, applied to compositions in three *parts.*

Introduction. The opening movement of any piece: that movement by which the attention is bespoken, and the ear prepared, for the subsequent portions of the composition.

Introductory. An epithet applicable to all preparative movements; to all movements which, instead of forming a part of what may be properly called the *body* of the composition, is no more than an introduction to it.

Introduttorio. (Ital.) See *Introduction.*

Introitus. That vocal part of the Romish service which takes place when the priests enter.

Introduzione. (Ital.) See *Introduction.*

Inversion. A *change of position. Inversion* is two-fold, and may display itself either in a subject or a chord. A *subject* is inverted, when carried from one *part* of a *score* to another, as from the base to the tenor, from the tenor to the treble, &c. &c. A *chord* is inverted, when the position of its component notes is changed; that is, when that note, or those notes, of it which bore a certain relation to the bass, cease to hold the same station in the chord.

Inverted. *Changed in position.* See *Inversional Chords.*

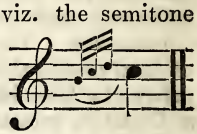
Io Bacche. A joyous burden in the ancient lyric poetry.

Inversional Chords. Common chords, the bases of which consist of the third or fifth of the key, instead of the key note. Ex.

Here is the common chord of G, with B, the third of G, for the bass.

Inverted Turn. That ornament of a note, which consists of the prefixture of three notes, viz. the semitone below it, the anticipation of the note itself, and the note above: as thus—

Ex.



Ionian. (Greek.) An epithet applied to one of the five middle modes of the Greeks.

Io Triumphe. An expression of exultation with the ancient Romans, and often found in their lyric poetry.

Irish Tunes. Melodies of Irish origin; the chief characteristics of which are sweetness, wildness, and pathos.

Irregular Period. That *period* which, by a false, or imperfect cadence, interrupts, or suspends, an expected final close.

Irrelative. An adjective applicable to chords and to keys, or scales, which have between them no connecting tie; as when two chords are without any note that is com-

mon to both; or two scales, which, though similar in their formation, are too differently situated in the great system of sounds to be naturally mingled, or brought into junction.

Isochronous. A term relating to *time*, and which implies an equality of *beating*, or pulsatile action.

Istesso. *The same.*

Istromento Musico. (Ital.) A Musical Instrument.

J.

Jaleme. (Greek.) The name of the old Grecian *Song of Lamentation.*

Jargon. A mixture of confused and discordant sounds.

Jig. A light, cheerful air, so generally in the measure of six quavers, that quick movements in that measure are always said to be in *jig time.*

Jingles. The loose pieces of tin placed round a tambourine, to augment the noise of the instrument.

Joculator. A *Jongleur.* See that word.

Jongleurs. Wandering musicians of the twelfth and thirteenth centuries, who travelling from one French province to another, either composing and singing their own works, or attending those bards who composed for themselves, but were obliged to hire singers and musicians.

Jube. An ancient Greek hymn, sung in honour of Ceres and Bacchus.

Jubilee. A holy rejoicing which commenced with the Hebrews, and from them descended to the Christians. With the latter people, *Jubilees* are said to have first taken place in the time of Boniface the Eighth. Music has always formed a prominent part of these festivals; the periodical observance of which is still held sacred, and constitutes the grandest solemnity of the Romish church.

K.

Keeners. The singers formerly engaged by the friends and relations of the deceased Irish, to mourn in vocal verse over the surrounded corpse. The vociferous ceremony was always performed during the night, and the lamentation, or *ullaloo*, was generally accompanied by the harp.

Keranim. The sacerdotal trumpet of the ancient Hebrews.

Keras. One of the names of the ancient *Hydraulica*, or Water Organ. See *Hydraulica.*

KEY. A note, or scale of notes, which, as a fundamental sound, or series of sounds, bears upon and impresses the ear by its determined and predominant character. The *key-note* is that to which all the sounds of a particular scale have their respective references, and which forms the lowest or fundamental sound of that scale; and the key, or *scale* itself, is that series of sounds which not only is founded on a particular note, but which constitutes a certain mixed succession of whole tones and semitones; a succession so arranged as to form a diatonic series, either in the major mode, or the minor mode. On account of this double reference of the term *key*—that is, its sometimes confining its meaning to the *key-note*, and sometimes extending its signification to the whole scale, it is indifferently applied to both.

KEY-BOARD. An expression sometimes signifying the whole range of keys in an organ or piano-forte; and sometimes used as the name of an instrument employed for dividing the intervals of the octave.

KEYS *of an Organ or Piano-Forte.* Those little balanced levers in the front of an organ or piano-forte, which receive the fingers of the performer, and by causing the pipes of the one instrument to receive the wind, or the strings of the other to be vibrated, produce the intended effect.

KING OF THE MINSTRELS. The name given the chief appointed over the *Menestraudiæ*, or Minstrels of Paris, by Philip Augustus. On account of their irregular habits and licentious manners, they were wholly subjected to his authority; but that restraint not proving sufficient, he banished them from France.

KINOR. The name given by the Hebrews to the harp with which David cured Saul.

KNELL. The tolling of a funeral bell.

KRUMHORN. A wind-instrument not unlike a bassoon, or a small cornet. The *Krumhorn* was formerly so much in favour, that organ-builders were induced to introduce an imitation of it in their instruments, under its proper appellation, which has been gradually corrupted into the misapplied name of *Cremona.*

KYRIE. (Greek.) *Lord.* The word with which masses and sacred compositions so frequently commence, that it is used as a general appellative. Every church production beginning with it, is called a *Kyrie.*

L.

L, A LETTER used in piano-forte music, to intimate that the note or notes over which it is placed, should be performed with the left hand.

LA. Guido selected this monosyllable for the nominal of the higher note of each of his hexachords. In the scale of C, *La* corresponds with our note A.

LA CHASSE. (French.) A piece composed in the hunting style, generally has its species designated by this expression.

LACHRIMOSO. (Ital.) Literally, *tearful;* but figuratively, mournful, pathetic.

LAMENTATIONS. The funeral music of the ancient Jews, which was vocal and instrumental. It chiefly consisted of female voices, accompanied with flutes; and so universally was it used, that the poorest family was expected to follow their deceased relative, attended by at least one singer and two instruments; and if they were wealthy, no preparation or expense was spared, to give pomp and dignity to the occasion.

LAMENTATRICES. Among the ancient Hebrews, those female vocalists whom they hired to weep and sing at funerals.

LAMENTAZIONE. (Ital.) A composition, the expression of which is directed to some calamitous subject or circumstance.

LAMENTEVOLE. (Ital.) An adverb implying a slow and plaintive style of performance.

LAMENTS. The ancient name of the pathetic tunes of the Scotch; and by which they are pretty generally designated to this day.

LANGUEMENTE. (Ital.) In a plaintive, languishing style.

LA PRIMA INTENTIONE. (Ital.) A composition in its first or original state; in the form it bore before it underwent any improvement.

LARGE. The longest note formerly in use; a note equal to eight semibreves.

LARGHETTO. (Ital.) Somewhat less slow than *Largo.* See that word.

LARGO. (Ital.) Slow.

LARGO DI MOLTO. (Ital.) Very slow.

LAUDI. Certain sacred canticles sung to the Virgin and

the Saints. They are of Italian origin, and differ from our hymns inasmuch as they are not in the ballad form; *i. e.* they do not consist of a series of verses, each of which is repeated to the same notes.

La Volta. The tune of an old lively and active dance known by the same name.

La Volte. See *La Volta.*

Laus Perennis. (Lat.) The *Perpetual Psalmody* established in the city of Antioch in the early periods of the Christian church, and still preserved there by an order of monks.

Lay. A species of French lyric poetry, formerly much in use, and which borrows its present name from the Anglo-Saxon word, *Ley*, of which it is a corruption. At different periods, this word has borne different meanings in respect of the form and quantity of that for which it stood; but now it signifies any little light song or air, and has been so considered by our lyric poets.

Lay-Clerk. One who is a vocalist in a choir, but not an ordained priest.

Laymen. Cathedral officiates whose duties and qualifications go no further than joining in the chants and anthems of the service.

Leader. He who plays the first or principal violin at a concert.

Leading-Note. The sharp seventh of any key.

Leaning-Note. A small accessary note introduced to smooth and soften the effect of certain distances. See *Appoggiatura.*

Le Chant Royal. (French.) The name formerly given by the French to the choral hymns sung to the Virgin by the pilgrims on their return from the Holy Land.

Lecture Board. A black perpendicular painted board, of a square form, with a number of large white staves drawn on it. The use of this board is, at present, confined to the Logierian system of instruction; but in almost any mode of tuition, it would so greatly tend to magnify the means of conveying musical information, that it may be expected to be hereafter very generally used.

Ledger Lines. Extra lines added to those of a stave, to receive such notes as, on account of their height, or depth, cannot have place within the stave. Ex.

Notes too *low* to be contained within the stave.

Notes too *high* to be contained within the stave.

Left Hand, or *L. H.* See *L.*

Legare le Note. (Ital.) To join or connect the notes.

Legato. (Ital.) A word implying a close gliding manner of performance.

Legerement. (French.) Lightly, gaily.

Legatissimo. (Ital.) In the closest and most gliding manner.

Leggiardo. (Ital.) See *Legèrement.*

Leggierissimo. (Ital.) In the lightest and freest manner.

Leggiermente. (Ital.) *Lightly*, easily, freely.

Leggiero. (Ital.) In a light, free, easy manner.

Lentando. (Ital.) With increasing slowness.

Lentement. (French.) Slowly, languidly.

Lentemente. (Ital.) See *Lentement.*

Lento. Slow.

Lent. The abbreviation of *Lento.*

Lesson. The instruction given by a master at any one visit. Formerly the word *Lesson* was also applied to exercises for the harpsichord or piano-forte, instead of the term *Sonata*, now universally adopted.

Liaison. (French.) *A Tie:* a curve drawn from the head of one note to the head of another.

Libretto. (Ital.) *Little Book.* The book containing the words of an opera, and sold at the theatre on the nights of performance.

License. That liberty in composition allowed to masters who are capable of compensating the wilful violation of some of the rules of science, by throwing in extraordinary beauties; by snatching a grace "beyond the reach of art," and demonstrating that real genius can charm away our sense of error, and make us gainers by a bold neglect.

License of Time. That liberty which is taken with the proper or legitimate value of notes, when three are per-

formed in the time of two, five in the time of four, or nine in the time of eight; and which liberty is thus announced: Ex.

Here, the figures 3, 5, 9, indicate an excess, and the curves embrace the notes affected.

Ligatures. Those horizontal, or oblique ties, which are drawn across the stems of quavers, semiquavers, &c. to denote their rank in point of length or duration. Ex.

Here, the stems of the notes having two ties or *Ligatures*, they are known to be semiquavers.

Here, the stems of the notes having three ties or *Ligatures*, they are known to be demisemiquavers.

Light. A word popularly applied to compositions, when they are thin, airy, or frivolous; but which, when technically used, expresses the lightness or easiness of the touch of the keys of an instrument; *i. e.*, of an organ, or pianoforte.

Lines. Those horizontal parallels, five of which, together with the four spaces between them, constitute a stave. Guido has the credit of being the inventor of the lines of the stave, which lines only were at first used: but who suggested the idea of occupying the spaces, is not known.

Liquid. A word, both adjectively and metaphorically applied, either to a smooth, mellifluous succession of sounds; or to the sweet, mellow tone of a single sound, whether of a voice, or of an instrument.

Lira Grande. (Ital.) See *Viol da Gamba.*

L'Istesso. (Ital.) *The same;* as *Fa l'Istesso*, do the same; or do it in the same manner. See *Istesso.*

L'Istesso Tempo. (Ital.) *In the same time; i. e.*, the same time as the previous movement.

Loco. (Ital.) The abbreviation of *Suo Loco.* Where-

ever this word appears, the passage is to be played as written, instead of an octave higher.

Loco Pedale. (Ital.) Words implying, that where they are written, the notes are to be played as they stand on the paper, and that the pedal is to be used.

Lodi. Certain spiritual songs. See *Laudi.*

Logierian System. A mode of musical instruction, which combines with the art of cultivating piano-forte performance, that of communicating the harmonic theory, and the principles of composition.

To effect the first of these objects, a newly-invented apparatus called a *Chiroplast*, or hand-director, is employed, (See *Chiroplast*,) the purpose of which is, to ensure a proper position of the hand, correct fingering, and a graceful execution. The course of tuition commences with the lessons and rules contained in an instruction book, forming a companion to this *Hand-director.* When the pupils have passed through these, they are introduced to another work, entitled *The Sequel*, containing exercises in the style of variations, and grounded upon the harmonies of the lessons in the former work. These (adapted to the progressive improvements of the pupils) are first played as distinct and separate exercises, and then in concert with those in the *Companion to the Chiroplast;* by which a practical knowledge of *time* (scarcely attainable by any other means) is speedily acquired. The elementary province of the art of piano-forte performance thus passed through, the pupils proceed to the higher task of practising the best ancient and modern work; after which, they begin to unite with their practical acquirements, the studies of harmony and composition. Here, another work of the inventor of this mode of musical instruction, called *A System of the Science of Music*, is brought into operation: and when the pupils have been sufficiently exercised on its elementary precepts, they are supplied with themes, or subjects, to which they furnish the harmonic parts, figuring the basses. They now enter upon the study of modulation, and elaborate evolutions of harmony, in their simultaneous performance of which, they are accompanied by the preceptor, who, at a separate piano-forte, extemporises on the harmony thus produced; by which the noviciates insensibly attain ideas of extemporaneous performance. After this preparation, they are introduced to the works of Corelli, Handel, Haydn, Mozart,

Clementi, Beethoven, and other first-rate composers. These, fingered for them throughout, and supplied with figured and fundamental basses, played by them in concert, and analysed by the preceptor, form exercises at once theoretical and practical; and bring the students acquainted with rhythm, the construction of musical phrases, the various styles of composers, and whatever is necessary to render them sound theorists, and correct and effective performers.

Love-Song. A song, the subject of which is amatory attachment, and the melody of which should be the most simple and tender.

Love-Strains. *Strains* dear to poetry and to music;—strains the tenderness and pathos of which must live, not only in the melody of the words, but in the language of the melody. While verse describes, music must paint, the most generous and delicate of the passions.

Love-Viol. Formerly, an instrument of the violin species, the tone of which was remarkable for its delicacy and sweetness. See *Viol d'Amour.*

Loure. An old French air, or dance, of a slow and dignified character. Its measure is that of common time, with the particularity of having the second crotchet of every bar dotted.

Louvre. The term *Louvre* is exclusively applied to a well-known French air, to which Louis the Fourteenth was particularly attached. It was so ingratiating in its style, that it was originally called *L'Aimable Vainqueur.*

Low. An adjective relatively applied to the grave portion of the scale of any voice or instrument.

Luinig. A short, melancholy strain, much sung by the women of Scotland.

Lutanist. A performer on the lute.

Lute. A stringed instrument of very early origin; and which, like the guitar, is played by the hand, without a bow. It has several particularities in its form; and, by some writers, is supposed to be of Arabic invention.

Lychanos. (Greek.) With the ancients, the name of the third string of the octave.

Lydian. The name of an ancient Grecian instrument, supposed by some to have been of Asiatic invention; but of which little is known, except that it was uncommonly soft and delicate in its tone.

Lydian Mode. That mode of the Greeks, which was be-

tween the Æolian and Hyperdorian, was called the *Lydian;* not because it had its origin in Lydia, or with any people of Asia, but on account of its Asiatic softness; the quality for which it was ejected by Plato from his Republic.

Lyra Doppia. (Ital.) An old instrument, of which little more is now known, than that it was of the stringed kind; and, in tone, resembled the *Viol da Gamba.*

Lyra Mendicorum. (Lat.) An old stringed instrument, the shape of which was not unlike that of a violin. Instead of being played on with a bow, it was put into action by the friction of a wheel with its strings. The mendicant friars were remarkably fond of this instrument; a circumstance to which it owes its name.

Lyra-Viol. A stringed-instrument, partaking of the characters of the lyre and the viol, and tuned after the manner of the harp.

Lyre. The *Lyre* would appear to be the most ancient of stringed instruments. That it originated with Mercury, and had for its first frame the shell of a tortoise, is very generally believed; and that it derived many successive improvements from Orpheus, Linus, Amphion, and other Grecian lovers of euphonious sounds, history will not let us doubt.

Lyric. An epithet derived from the appellation of the lyre, and applied to poetry intended to be sung; because, in ancient times, the voice was always accompanied with the lyre.

Lyrichord. A stringed-instrument, invented by Kircher, consisting of a kind of vertical harpsichord, and formerly much in use.

Lyrist. One who performs on the lyre.

Lyrodi. (Greek.) Those ancient vocalists who accompanied themselves on the lyre.

M.

Ma. (Ital.) *But;* as, *Doloroso, MA non troppo lento;* mournful, but not too slow.

Madriale. By this name the Italians formerly designated their musical interludes.

Madrigal. A species of harmonical composition, in earlier times, much cultivated, both in Italy and this country. It was generally in five or six *parts*, and had in it much of

fugue and imitation style. In England, the *Madrigal* was confined to this character; but with the Italians it assumed different forms, and was sometimes accompanied with a variety of instruments.

Madrigali da Tavolino. (Ital.) *Songs of the table.*

Madrigali Concertati. (Ital.) Songs accompanied with a bass.

Madrigali con vari Sorte di Strumenti. (Ital.) Songs accompanied with a complete band.

Maestoso. (Ital.) With dignity; in a majestic style.

Maestro. (Ital.) *A Master;* as *Maestro di Capella*, master of the chapel music.

Magadis. An ancient instrument, doubly-stringed and tuned in octaves.

Magadizing. A term applied by the ancient Greeks to a vocal performance in octaves, as when men and women sing together.

Magazino di Musica. (Ital.) A music shop.

Magodi. (Greek, plu.) Comic Greek musicians whose vocation was that of wandering through the streets, and diverting the populace with singing humorous ballads. After a time, they were admitted to the comparative dignity of performing on the stage.

Magodia. (Greek.) The lyric poems sung by the *Magodi*. See *Magodi*.

Major. *Greater.*

Major Key. That *Key*, or mode, the *third* sound in which is a *Major*, or greater third above the first. See *Major Third.*

Major Mode. The *Major Mode* is that division of the octave, by which the intervals between the third and fourth, and seventh and eighth, become half tones, and all the other intervals whole tones. And these sounds being the same, both in ascending and descending, the *Major Mode* is said to consist of *soni stabiles.* See that expression.

Major Third. *Greater Third.* That third which consists of four semitones.

Mancando. (Ital.) See *Diminuendo.*

Mandolino. A Spanish instrument with four strings, and resembling the violin.

Manu-Ductor. With the ancients, one who attended concerts to beat the time with his hand.

Marcato. (Ital.) A term implying a strong and marked style of performance.

Marcato il Basso. (Ital.) The bass to be marked, or strongly expressed.

March. A military piece intended to accompany and regulate the footsteps of soldiers.

Marche Triomphale. (French.) A triumphant march.

Marcia. (Ital.) A *March*. See that word.

Marcia con Moto. (Ital.) A brisk march, or spirited and active martial movement.

Martial Music. Music composed for the purpose of war.

Martial Songs. Songs, the subjects of which are military prowess and glory; and whose melodies should be warm, open, free, and exulting.

Marziale. (Ital.) In an ardent and martial manner.

Mascharada. (Ital.) Music composed for the use of buffoons; to enliven their gestures and mimicry.

Masque. A musical drama which includes not only singing and dancing, but splendid and gorgeous scenery and decorations; on which, generally speaking, it chiefly rests for success.

Masrakitha. A wind-instrument of the ancient Hebrews. It was blown through a tube, and the sounds were modulated by the fingers, which alternately stopped and unstopped the apertures.

Master of the King's Band. The musician who directs his Majesty's band, and sets the royal odes an minuets.

Master of Song. Formerly, the *Master of Song* was he who taught the children of the Chapel-royal to sing; the officiate now called the *Master of the King's Boys*.

Matinata. (Ital.) A morning song.

Matins. (From the French.) The morning vociferations in convents, and the Catholic church.

Materia Musica. (Ital.) Musical compositions, instruments, institutions, any thing substantively connected with the harmonic science.

Maxima. Name of the longest note used in the fourteenth and fifteenth centuries: equal in duration to eight semibreves. See *Large*.

Mazurkas. National Polish dances.

Mean. An epithet formerly applied to the tenor cliff, because the tenor is the *Mean*, or middle *part* between the bass and the treble.

Mean-Cliff. The tenor cliff. See the adjective *Mean.*

Measure. That quantity, or division of time, contained by each bar of a movement.

Mediant. The third above the key-note. Ex.

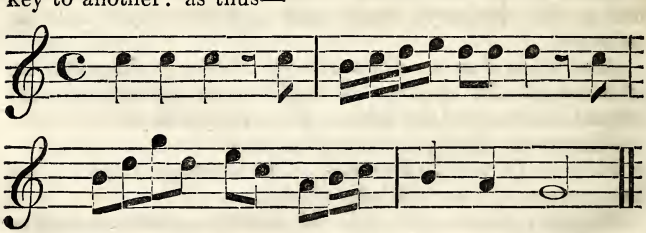
Here, the key-note being supposed to be C, the note E is the *Mediant;* that is, the *Mediant* or middle note between C and its fifth, G, the *dominant* of C.

Meditatio. (Lat.) That pause in the middle of a chant, which is indicated by the colon found between the first and second part of every verse of the psalms.

Medley. An irregular and humorous assemblage of passages taken from different songs, or other compositions.

Melange. (French.) A publication, consisting of a variety of pieces or movements. A kind of medley intended for the amusement and improvement of instrumental practitioners.

Melodial Modulation. A change of key effected purely by the influence of certain successive intervals: *i. e.*, by intervals, the notes of which, though taken in succession, have the harmonical power of carrying the ear from one key to another: as thus—



Melodial Notation. Any succession of notes, the arrangement of which is tuneful or melodious.

Melodia. (Ital.) Melody. See that word.

Melodiosamente. (Ital.) Melodiously. An adverb applicable to successive sounds, tastefully and agreeably arranged.

Melodioso. (Ital.) See *Melodious.*

Melodious. An epithet applicable to any agreeable succession of sounds.

Melodist. He who composes or sings melodies.

Melodize. To *Melodize* is to compose or sing melodies.

Melo-Drama. A modern species of drama, of French origin, and the idea of which was suggested by the descriptions left us of the ancient Greek *melopœia*, or musical eloquence. The first piece of this kind produced in England was "*A Tale of Mystery*," the music of which was composed by the compiler of this vocabulary.

Melody. An arrangement of successive sounds, disposed in conformity to one of the two diatonic scales, (the major, or the minor,) and so regulated in respect of their intervals, and their lengths or durations, as to affect the ear agreeably.

Melopœia. (Greek.) Poetical or rhetorical melody; *i. e.*, a compound of eloquence and music, calculated to delight the ear, awaken the passions, and elevate the mind.

Melos. (Greek.) *Sweetness.* A word by which the ancients distinguished any succession of sounds that were remarkably mellifluous.

Men. (Ital.) The abbreviation of *Meno;* as *Men Forte,* less loud. *Men Piano*, less soft. See *Meno.*

Menestraudie. (French.) The minstrelsy established and encouraged by Philip Augustus of France. The minstrels becoming rude and unruly in their new condition, he appointed a governor, called the *King of the Ministrels.*

Meno. (Ital.) Less.

Meno Mosso. (Ital.) With abated emotion.

Mescolanza. (Ital.) A term applied to operas and other secular productions in which the ecclesiastical style is intermixed with that of the theatre, or chamber.

Mescolomento. Among the ancients, that code of rules by which the voice was kept within the compass prescribed by the system in which the strain commenced, whatever that system might be.

Mese. (Greek.) The name of the sound that completed the second tetrachord of the Greeks. The *Mese* was the centre of their whole system.

Mesochori. (Greek, plu.) Certain musicians whose em-

ployment was to beat time with their feet. To be the better heard, they stood on a desk, and wore wooden shoes.

Mesolabe. (Greek.) An instrument of Grecian invention, used for producing the equal division of any interval.

Mesonycticon. (Greek.) The pernoctations, or midnight chantings of the Christian fathers.

Messa di Voce. (Ital.) A swell of the voice upon a continued or holding note.

Messe Concertati. (Ital.) Masses consisting of solos intermixed with choruses.

Messe di Capella. (Ital.) Masses of the grander description, in which the genius and science of the composer is exerted to the utmost.

Mesto. (Ital.) In a pensive and dolorous style.

Mesure. (French.) A semibreve rest. See *Semibreve Rest.*

Metodo. (Ital.) A *Method.* See *Méthode.*

Me'thode. (French.) An instruction book: as *Méthode pour la Harpe;* instructions for the harp.

Metre. Poetical and musical measure.

Metric. That part of the ancient music which regarded the syllables, feet, and verses of the poetry it illustrated.

Metrical. Metrical music is that, the construction of which is directly, or alternately, regular in its measure.

Metronome. (Greek.) A musical time-keeper, invented by the ingenious Maelzel, a native of Regensburg, in Germany. This little portable machine is comprised in a pyramidal case with a partial opening in front, which displays a vertical, graduated scale. Facing this scale is an inverted pendulum, with a shifting weight attached to the visible part of it, and which is partially counterbalanced by another weight below. This pendulum, oscillating at whatever rate the position of the upper weight permits, forms a faithful time-director, and only requires a strict observance on the part of the performer, to prevent the possibility of error, whatever may be the measure of the movement executed.

Mez. The abbreviation of Mezzo. See that word.

Mezza Bravura. (Ital.) An air moderately impassioned in its style, and not extravagantly florid in its execution.

Mezza Voce. (Ital.) With a moderated tone and manner.

Mezzo. (Ital.) Half, middle, or moderate: as *Mezzo Voce*, with moderate loudness; *Mezzo-Forte*, moderately loud, *Mezzo-Piano*, moderately soft.

Mezzo Carattere. (Ital.) An expression applicable to songs of a middle character; songs neither meanly plain, nor highly finished.

Mezzo Forte. (Ital.) A moderate loudness; less loud than *forte*, and less soft than *Piano*.

Mezzo Piano. (Ital.) Moderately soft; less soft than *Piano*, and less loud than forte.

Mezzo Soprano. (Ital.) That female voice which lies immediately beneath the *Soprano*, or upper female voice.

Mezzo Soprano Cliff. The C cliff, when placed on the first line of the stave, is called the *Mezzo Soprano Cliff*, because, when so stationed, it best accommodates the notes of the *Mezzo Soprano* voice.

Mezzo Soprano Voice. The lower of the treble voices.

Mezzo Trillo. (Ital.) A semiquaver. See *Semiquaver.*

Mezzo Tuono. (Ital.) A semitone. See *Semitone.*

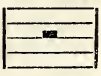
Mi. The monosyllable applied by the Italians to the third sound of the diatonic scale. When the scale is that of C, *Mi* falls on the note E.

Mignon. (French.) *Favourite:* as, *Rondeau Mignon*, a favourite rondo.

Military Music. See *Martial Music.*

Mimes. Vocal mimics whose songs and gestures were once the delight of every rank of society, especially in France, Italy, and England.

Minim. A note, in duration, one half of a *Semibreve:* made thus or thus .

Minim Rest. A sign of silence, equal in duration to a *Minim:* made thus— Ex. 

Minima. (Ital.) A minim. See *Minim.*

Minor Canons. Clergymen who assist in the vocal part of the cathedral service.

Minor Mode. The *Minor Mode* is that division of the octave by which, in ascending, the intervals between the second and third, and seventh and eighth, become half-tones, and all the others whole tones; and, in descending,

the intervals between the fifth and sixth, and second and third, become half-tones, and all the other intervals whole tones. And these sounds varying as we ascend or descend, the *Minor Mode* is said to consist of *soni mobiles*. See that expression.

Minstrels. Certain musical poets, or poetical musicians, whose vocation it was to stray through the provinces of their country, singing their productions, and accompanying themselves on the harp.

Minstrelsy. The profession of an itinerant musician.

Minuet. A movement in triple time, the style of which is accommodated to a graceful dance of the same name. This is the old genuine minuet; but, during the last century, it assumed a wider latitude; and, in the hands of the greater masters, has added to its original character features of brilliancy and animation that charm every hearer.

Misere. (Lat.) A vocal prayer, or hymn of supplication.

Mixo-Lydian. (Greek.) The most acute of the seven Greek modes.

Mobile. The two middle chords of each of the Greek tetrachords were distinguished by the epithet *Mobile*, because they were moveable, according to the *genera;* as the two extreme chords were called *stable*, for the reason that they were *not* moveable.

Mociganga. (Spanish.) A musical interlude much in fashion at Madrid, and the principal cities of Spain.

Mode. The name by which every systematic series of sounds is designated, though ancient writers are not agreed as to what series properly constitutes a *Mode*, nor whether the term does not rather apply to the different scales as they occupy a higher or lower station in the great compass, than to the rules by which they are divided into intervals. But though this doubt exists with respect to the *Modes* of the Greeks, modern music is free from similar obscurity. *We* have only two modes; the *Major* and the *Minor*, the first consisting of *soni stabiles*, or settled sounds; the other of *soni mobiles*, or moveable sounds. See *Major Mode*, and *Minor Mode*.

Moderatamente. (Ital.) Moderately.

Moderato. (Ital.) An adjective always applied to *time*, and meaning that the movement to which it is prefixed should not be performed either very slowly, or very rapidly.

Modern Music. Music that has not been composed more than about half a century.

Modification. The so tempering those instruments whose sounds are fixed (as in all keyed instruments), that they may have in their tuning the greatest practicable equality of perfection.

Modo Maggiore. (Ital.) The *Major Mode.* See *Major Mode.*

Modo Minore. (Ital.) The minor mode. See *Minor Mode.*

Modulation. That province of the harmonic science which teaches the lawful transitions of harmony and melody from key to key, and from one combination to another.

Modulazione. (Ital.) *Modulation.* See that word.

Molle. (French.) A term which, though its literal sense is *soft*, or sweet, musically used, signifies a *flat* sound, that is, that the sound to which it applies is half a tone lower than when in its natural state.

Molto. (Ital.) *Much*, or *Very.* An augmentating term; as *Allegro*, quick, *Molto Allegro*, very quick; *Lento*, slow, *Molto Lento*, very slow.

Molto Mosso. (Ital.) With much emotion; an expression prefixed to movements of an animated and impassioned cast.

Molto Sostenuto. (Ital.) An expression, directing that the notes be well sustained.

Molto Vibrato. (Ital.) Very bold and triumphant. See *Vibrato.*

Molto Voce. (Ital.) The passage over which this expression is found, is meant to be sung with the full power of the voice.

Monaulos. (Greek.) A single, crooked, Egyptian flute of high antiquity. See *Photinx.*

Monferrina. A lively dance, peculiar to the State of Monferrato; the accompanying tune of which is always in the measure of six quavers.

Monochord. (From the Greek.) A single-stringed instrument used by the ancients, to measure and regulate their intervals.

Monodic. (From the Greek.) A solo, whether for voice or instrument, is *Monodic.*

Monodica. (Ital.) A term in Italian music, applied to passages in which the effect proceeds from one *part* only. Ex.

The term *Monodica* is used in opposition to *Corodica.* See that word.

Monodie. (French.) A song, hymn, or ode, composed for a single voice.

Monophonic. (From the Greek.) An epithet applicable to music in *one part* only; *i. e.*, to any unharmonized melody. Used in opposition to *Polyphonic.*

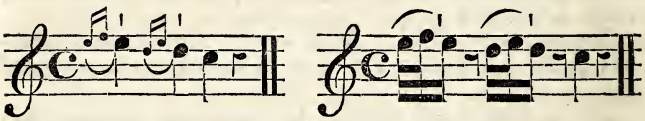
Monotonous. An adjective applicable to those instruments which produce only one sound. The drum is *Monotonous.*

Moralizations. The name given formerly by the Scotch to their hymns and puritanical songs.

Morceaux Doigte's. (French.) Fingered exercises.

Mordente. The *Mordente*, or, as the Germans call it, the *Spring*, is a grace formed of two notes preceding the principal note.

Example: Performed thus:



Morendo. (Ital.) Gradually softening, or dying away.

Morendo a Poco a Poco. (Ital.) A note, or passage, with these words over it, is to be given with a sound sinking little by little; dying by degrees.

Morrice-Dance. An old military dance, accompanied by the gingling of bells, and the clashing of swords.

Mostra. A *Direct.* See that word.

Motet. A species of polyphonic vocal composition, much in use about a century since. Its subject was sacred, its *parts* were sometimes numerous, and its construction was generally artful and elaborate.

Motivo. (Ital.) The subject, or leading passage of any movement or melody.

Moto. (Ital.) Motion, agitation. See *Con Moto.*

Moto Contrario. (Ital.) *Contrary motion.* If, while one *part* of a composition ascends, another descends, their motion is said to be *contrary.*

Moto Obliquo. (Ital.) See *Oblique Motion.*

Moto Retto. (Ital.) See *Direct Motion.*

Mouth-piece. That tube applied to a trumpet, or French horn, for the purpose of receiving the breath of the performer, and giving him the power of modulating the tones of the instrument.

Movement. Any single strain ; any course, or series of bars in the same time or measure.

Mundane Music. The appellation given by the ancient philosophers to that harmony which they supposed to proceed from the steady and concording motions of the planets.

Musa. (Lat.) A *Song.*

Mus. Bac. (Lat.) A bachelor in music. See *Bachelor in Music.*

Mus. Doc. (Lat.) A doctor in music. See *Doctor in Music.*

Musars. Formerly, musicians who played on the *Musette.* See *Musette.*

Muse. The muzzle of the bagpipe.

Musette. A small bagpipe, once much in use : also the name of a soft, graceful kind of air in common time, which was frequently used as a dance.

Music. A science which has for its object the production of harmony and melody. Because the invention of *Music* has been fabulously ascribed to the Muses, some have supposed its primitive laws to be Grecian ; while others much more reasonably insist, that they had their origin in Egypt, the birth-place of knowledge, and the cradle of the sciences. But whatever the truth may be, in regard to this particular, it is sufficient for us to know, that it has maintained itself in the world by the excellence of its effects ; that, as a science, it has unceasingly improved, and that, as an amusement, it is both rational and delightful. The three constituent and essential parts of *Music*, are harmony, melody, and modulation, each of which, by modern genius and industry, has been cultivated with a degree of skill, that would astonish the masters of the sixteenth and seventeenth centuries. Innumerable are the compositions that manifest the powers and the knowledge of recent masters ; and living talent shines in every department of execution, vocal and instrumental.

Musica Mensurabilis. (Lat.) Music in *parts.*

Musica Colorata. Francinus called by this name the first deviations from the old church modes, the rigidness of which refused admission to any semitonic intervals, except three—E to F—A to B flat—and B natural to C.

Musica Ficta. See *Musica Colorata.*

Musical. An adjective applicable to whatever has any relation to music: as, a *Musical* manuscript; a *Musical* clock; a *Musical* publication.

Musical Academy. The benefits of associated study and practice have been felt and acknowledged in every age, from that of *Académus*, to the present; but in no province of art or science have they been more experienced than in *music;* one great advantage enjoyed by which is, that it is *social* by its very nature. Prompt to avail themselves of this favourable circumstance, the Italians, as early as the year 1500, established an *Académie Musicale* at Vicenza. In 1669, a similar institution was commenced in Paris, under the patronage of Louis the Fourteenth; and in 1710, another, in London, at the Crown and Anchor Tavern; which, ten years afterwards, was succeeded by a Royal Academy, having for its object the cultivation and encouragement of Italian operatical music, at the King's Theatre. But, however, these establishments may have tended to bring practical music (both vocal and instrumental) to its present perfection; and therefore may be allowed to come under the denomination of *Academies;* other establishments have since arisen more directly entitled to that scholastic appellation, because *instruction* is their real and sole object. Of this description is the present *Royal Academy*, patronised by His Majesty; the Academy long since instituted by Mr. Logier, for prosecuting his own particular system of tuition; and that lately established by Mr. Bochsa, in which music is cultivated in all its various departments.

Musical Brachygraphy. A mode of abbreviation by which single notes of any length may represent as many of less duration as, taken together, are equal to itself; and also by which the repetition of certain passages may be indicated, without giving them twice on paper. Ex.

Here, the short single line drawn over the semibreve indicates that it is to be regarded as eight quavers, as given in the succeeding bar:

Here, the oblique line drawn through the stem of the minim, implies that it is to be considered as four quavers, as seen in the next bar: and

here, the oblique line which follows the four quavers in the first bar, signifies that those four quavers are to be repeated, as shown in the second bar.

Musical Catechism. A course of musical interrogatories, methodically arranged, for the purpose of instilling instruction; a mode of tuition which, speaking generally, has been found highly advantageous; because, in as much as it necessitates attention, it tends to root in the mind the principles to be inculcated.

Musical Dictionary. A book containing the terms of the musical science, and their definitions.

Musical Glasses. Wine glasses diatonically tuned, and which, by a wetted finger, may be made to produce any melody of an easy and simple kind, and to give their tones any degree of power, or of softness.

Musical Grammar. A work, the purpose of which is, to explain the principles of music, both as they regard its theory and its practice, whether harmonical, or melodial; whether as connected with composition, or performance.

Musical Instrument. Any sonorous or tuneful body deriving its power of sound from human art, or construction. Of *Musical Instruments*, there are three kinds—the *inflatile*, the *stringed*, and the *pulsatile*, or *percussive*. See those words.

Musical Science. That science which teaches the laws of harmony and melody.

Musical Types. Metal notes and other characters, which being set, or composed, in a form, are prepared for the press; and under the high state of improvement to which they have lately been brought, make an impression which may almost vie with that of engraved plates.

Musician. One who is acquainted with the principles of music; a master of that science, which, in ancient times, identified its cultivators with priests and poets; whose professors wore the prophet's robe, officiated at the altar, and were seated with kings and princes.

Music Master. One who teaches the principles of music, or the art of vocal or instrumental performance.

Music of the Spheres. Imaginary harmony deduced by the ancient philosophers from the concordant motions of the planets; an idea sanctioned by Hermes, and disseminated by Plato, who taught that every thing was music.

Music Paper. See *Ruled Paper.*

Musico Pratico. (Ital.) A practical musician; a performer.

Music Room. A room in which music is rehearsed and performed.

Music School. A seminary in which the principles of music are taught.

Music-Seller. A printer, publisher, and seller of music. The trade of a *Music-seller* is now intricate and multifarious. The knowledge it requires is extensive and diversified; and while the prosecution of his business demands a respectable capital, his information on the subjects of music and musical instruments ought to be very considerable.

Mutation. From the obscurity in the definitions of Bacchius, Aristides, and other Grecian writers, it is not easy to discover what the ancient *Mutation* really was. All that can be satisfactorily collected is, that it related to the *genus*, the *system*, the *mode*, the *rhythmus*, and the *melopœia;* and that the occasional changes made in these were effective and surprising.

Mute. A utensil so called, because its office is to damp or soften the tone of the violin; on the bridge of which it is temporarily placed for that purpose.

N.

NACAIRE. (French.) A drum formerly much used on the Continent, especially in France and Italy. Its barrel is made of brass, and its tone is not only metallic, but very loud.

NAKED. A term in harmony, signifying that the chord to which it refers is incomplete; as when a *fourth* or *fifth* is unaccompanied. Ex.

Naked Fourth. Naked Fifth.

NASAL TONE. That thick, reedy tone produced by the voice, when it proceeds too much from the nostrils.

NASARD. A thick, heavy toned wind-instrument, formerly much in use; but of which little is now known.

NASUTUS. A reedy-toned wind instrument. See *Nasard.*

NATIONAL SONGS. Songs, the poetry of which dwells on the honour and glory of the country they extol, and whose melody partakes of the style natural to that country.

NATURAL. The name of that character which, when placed before a note, signifies that that note is neither a sharp nor a flat. The word *Natural*, used adjectively, is applicable to the two scales, *C Major*, and *A Minor*, because they require neither flats nor sharps; those sounds, too, are said to be *Natural* which proceed from the human voice, the throats of birds, or echoes, when they reflect those sounds.

NATURAL HARMONY. That harmony which is produced by the triad, or common chord.

NATURAL MELODY. The notes of birds, when they are not too shrill to be appreciable.

NAUTICAL SONGS. Sea Songs.

NEBEL. (Hebrew.) The ten-stringed harp, spoken of by the royal Psalmist.

NEGINOTH. (Hebrew.) The name of a certain tune; a term prefixed to certain psalms, to indicate that they were to be sung to that tune.

NEGOZIANTE DI MUSICA. (Ital.) A dealer in music. See *Music-seller.*

NETOIDES. (Greek.) The highest sounds of the ancient scale, or system.

NEUMÆ. (Lat.) The old name for what are now called *divisions*, or running passages upon a single syllable.

NEW MUSICAL FUND. A society established in the year 1786, on the liberal principle of extending its benefits to decayed musicians and their families, in every part of the kingdom; thereby incorporating, among its future pensioners, those whose provincial situations excluded them from partaking of the advantages of the *Royal Society of Musicians*. This society enjoys a large public subscription, independently of the contribution of its own members, and has an annual concert which is always respectably and numerously attended. The very laudable object of the *New Musical Fund* (that of providing for the necessities of aged and infirm professors, and for their families, in the case of their death) has been amply realized; and its accomplishment does equal honour to the humanity of its projectors and its patrons.

NINETEENTH. An interval compounded of two octaves and a fifth. Ex.

NINTH. An interval exceeding that of an octave by one tone. Ex.

NOELS. An expression derived from the Latin word, *natalis*, and applied by the French to their Christmas canticles.

NOIRE. (French.) A crotchet, or the *black note*. When a minim was the shortest note in use, and a still shorter character was needful, it was formed from the minim, by filling up the head; *i. e.*, by making it *black;* and hence, by the French, it was called a *Noire*.

NOMES. (Greek.) A general name given by the Greeks to all their regular melodies.

NOMION. With the ancients, a love-song.

NOMODICTAI. (Lat.) The umpires at the public musical contests of the Romans.

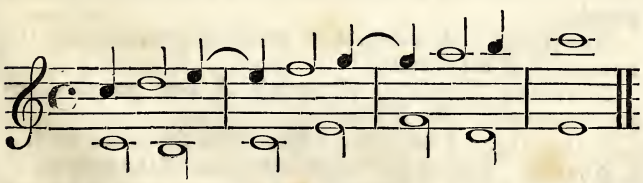
NON. (Ital.) *Not:* as *Non troppo forte*, not too loud.

Nonupla. The name given to compound triple time when beaten quickly.

Nota Intiera. (Lat.) A breve: called a *Nota Intiera*, or entire note, because it is the longest note in common use; a note once forming the standard, or entire length, from which the lengths of the other notes were reckoned.

Notation. *Notation* is the visible expression of sounds, by characters called *notes;* the art of committing music to paper by its proper signs. The ancient *Notation* was extremely complex; as different from the modern, as intricacy and confusion from simplicity and clearness. According to Alypius, the Greek characters were not fewer than 1240, which the good sense of the Romans afterwards reduced to fifteen, applying them to their bisdiapason, or double octave. These, Pope Gregory again reduced to seven, and named them after the first seven letters of the Roman alphabet. These seven letters being successively applied to the connected septenaries, or series of seven notes, the several series were distinguished from each other by varying the size of the letters of each, or doubling them. The next improvement was that of the introduction of the *stave*, the credit of which is by some given to Guido. After this, points, accents, and colours (yellow and red), were employed, and the two methods of *Notation* called the *Lyra-way*, and the *Gamut-way*, both of which were more artificial than convenient, and which, like other things subject to improvement, have long since yielded to a better system.

Note Anticipate. (Ital.) *Anticipated Notes.* An expression applicable to notes which, according to the motions of the bass, are prematurely proceeded to; that is, before they are authorised by the presence of those bass notes, to which they form the intended harmony. Ex.



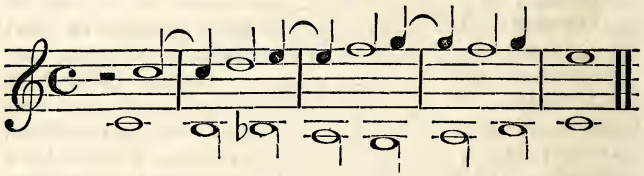
Here, in the first bar, the note *D* takes place before the *B*, to which it is the harmony; and the *E* before it is sanctioned by the *C*, to which it is the harmony.

Note of Modulation. That note by the extraneous gravity or acuteness of which the ear is led from one key to another. Ex.

Here, the introduction of the extraneous note F sharp, in the third and fourth bars, leads the ear from the key of C into that of G.

Note of Prolation. A lengthened *note:* a note extended in duration by a subsequent dot, which makes it one half longer than it would be, were it not dotted.

Note Ritardate. (Ital.) *Retarded Notes.* An expression applicable to notes which, according to the motions of the bass, are struck too late; that is, after those notes to which they form the intended harmony. Ex.



Here, the note *D*, in the second bar, does not take place till after the *B Natural*, to which it is the harmony; nor the note *F*, in the third bar, till after the *A*, to which it is the harmony.

Notes. Certain musical signs; characters, the forms of which, together with their various situations on the staves, express the duration, and the pitch, of the intended sounds.

Notturno. A composition professedly written for the recreation of the evening.

Nouvelle Methode. (French.) A new practical instruction-book. See *Méthode.*

Noviciate. A beginner, a *tyro.* See the latter word.

Nunnia. Among the Greeks, the song of the nurses.

Nuptial Songs. *Songs* written and composed in honour of marriage, and sung in celebration of its rites. See *Epithalamium.*

O.

O. THE ancients, regarding *three* as the most perfect of all numbers, and considering the letter O (as being circular) the most perfect of all forms, used it as the sign of *triple-time*, which they esteemed as the only perfect measure.

OBLIGATO. (Ital.) An epithet exclusively applied to accompaniments; and always meaning, not only that the *part* in a composition to which it refers is indispensable to the intended effect, but that the piece cannot be performed without such *part*.

OBLIQUE MOTION. If, while one *part* in a composition is stationary, another *part* ascends or descends, the latter motion is said to be *Oblique*. Ex.

OBOE. (Ital.) See *Hautboy*.

OBOEIST. A performer on the Oboe.

OCTACHORD. An instrument, the cordatura of which consists of eight sounds.

OCTAVE. An interval comprising, between its extremes, twelve semitonic degrees; and denominated an *Octave*, because, taken diatonically, it consists of eight different sounds. The octave, in its temperated state: that is, when freed from the rigorous system which requires three major tones, two minor, and two major semitones, includes five equal tones, and two semitones, or seven diatonic degrees.

OCTAVE-FLUTE. A *Flute* so called, because its range of notes is an octave higher than that of the German Flute.

OCTAVINA. An old stringed-instrument of the harp or spinet kind, the cordatura of which comprised three octaves.

OCTAVE STOP. That *stop* in an organ, or piano-forte, which commands a range of pipes, or strings, the notes of which are an octave higher than the corresponding pipes, or strings, commanded by the other *stops*.

ODE. A word of Greek derivation, necessarily noticed in a Musical Dictionary, because significative of a species of poetic composition, one essential quality of which is its being written and calculated for musical delivery. The *Ode* is of the noblest order of lyric verse, and in modern,

as well as ancient times, has exercised the genius of the sublimest poets and musicians. Its character is that of an exalted song, consisting of stanzas or strophes, originally written and sung in honour of the Gods; now used in the celebration of great occasions, and always forming the highest and most impressive manifestations of the united powers of poetry and music.

ODEON. A denomination borrowed from the Greek derivative, *Ode*, and applied by the ancients to a theatre or other edifice devoted to the rehearsal of vocal music. See the word *Ode*.

ODEUM. (Lat.) A translation of the word *Odeon*, a hall of rehearsal. See *Odeon*.

ODICUM. (From the Greek.) That province of music which was chiefly confined to vocal performance. The *Odicum* included singing by a single voice, by a unisonous plurality of voices, and by voices performing in octaves.

OFFERTORIO. Motets were originally called *Offertorios*. See *Motet*.

OFFERTORIUM. (Lat.) The anthem which is sung while the offering is made.

OFFERTORY. See *Offertorium*.

OMNES. (Lat.) *All*. See the Italian plural, *Tutti*.

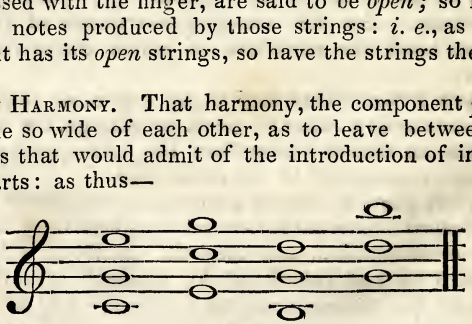
ONDEGGIARE. (Ital.) To wave the voice, or give it an easy swimming motion.

ONDEGGIARE LA MANO. (Ital.) To wave the hand in beating time.

ONGLEUR. (From the French.) Formerly, a performer on the lyre, harp, &c.

OPEN. The strings of a violin, guitar, &c., when not compressed with the finger, are said to be *open;* so likewise are the notes produced by those strings: *i. e.*, as the instrument has its *open* strings, so have the strings their *open* notes.

OPEN HARMONY. That harmony, the component *parts* of which lie so wide of each other, as to leave between them openings that would admit of the introduction of intermediate parts: as thus—



Open Plain Shake. A *shake* limited in its celerity, distinct in its alternations, and that terminates without a *turn*. Ex.

Open Stop. That stop in an organ which commands the open pipes.

Open Strings. When the strings of a violin, or any fidicinal instrument, yield their natural notes, that is, speak without being stopped by the fingers, they are called *Open Strings*.

Open, Turned Shake. A *shake* that is open and terminates with a *turn*. Ex.

See *Open Shake*.

Opera. A species of drama invented about the year 1600, by Ottavio Rinucinni, a Florentine. Its original structure was, however, so inferior to what was afterwards produced, that later times would not have deemed it worthy of the same appellation. But the *Opera*, gradually improved, became more regular in its form and conduct, and, early in the seventeenth century, was established at Venice, whence the taste for dramatic singing spread to Paris and London. In the latter city it has not only maintained itself with credit, but assumed all the elegance and fascination it could derive from rich dresses, beautiful scenery, and fine composition and performance.

Opera. (Ital.) Any musical work: as *Opera prima*, first work; *Opera seconda*, second work; meaning the first, or the second publication of the author, whose name the title-page announces.

Opera Buffa. (Ital.) A comic opera.

Operatical. An epithet applicable to all music appertaining to *operas*, whether serious or comic, whether Italian or English.

Opera Seria. (Ital.) A *Serious Opera*. An *opera*, the

subject and plot of which are always lamentable, generally tragical.

Operetta. (Ital.) A short, or little opera.

Oratorial. In the style of an Oratorio.

Oratorio. A sacred musical drama, the name of which is derived from the Italian verb *orare*, to pray. The first introduction of the *Oratorio* is supposed to have been by San Filippo Neri, a Florentine, about the year 1585. In the following century, this species of drama was successfully cultivated in Italy and in England. In the former country it exercised the greatest talents of the greatest masters, and in the latter, drew forth the sublimest powers of Handel. After that unrivalled master, other aspirants exerted their talents, but were so inadequately encouraged, that, for nearly thirty years, no new work of the kind was produced; that is, from 1770 to 1799, when the *Prophecy*, composed by the author of this dictionary, was performed at the Theatre-Royal in the Haymarket.

Orchestra. In a theatre, that inclosed area between the proscenium and the audience: in a concert room, that partitioned portion of the space, where the band and singers are stationed.

Orchestral. In the style of music composed for the orchestra.

Ordinario. (Ital.) An expression that always alludes to time: as *Tempo Ordinario*. See *Tempo Ordinario*.

Organ. A well-known *structure* of the inflatile species, and which, on account of its great and multifarious powers, is, by common consent, styled the *King of musical instruments*. The invention of the *Organ* is of ancient date. At what period it was *first* used in the church, is not known: but from Mabillon we learn, that, during the tenth century, organs embellished divine service in Italy, Germany, and England, and were admitted into all convents.

Organari. Those organists among the ancients who performed on the hydraulic organ.

Organ Bellows. The pneumatic machine which supplies an organ with wind.

Organ Builder. One who professes to build and repair organs.

Organic. With the ancients, whatever concerned instruments, and instrumental performance, was *Organic*.

It was a term they used in opposition to *theoretic*, or *speculative*.

Organist. A professed performer on the organ. One who fills the office of cathedral or parochial *Organist*.

Organistic. An adjective indicating that the music to which it refers, is composed for the organ.

Organists. Formerly, those Catholic priests who sung in *parts:* so to sing, was to *organize*. See *Organizare*.

Organists of the Hallelujah. The appellation assigned to four certain priests, who, unlike the other priests, organized, or sung in *parts;* especially when they vociferated the *Hallelujah*.

Organizare. To sing in parts; to organize.

Organized Piano-Forte. An instrument compounded of an organ and piano-forte.

Organ-Loft. The area in the front of a church or chapel organ which is occupied by the organist.

Organ-Music. Music composed for the organ.

Organo. (Ital.) A term found at the beginning of a stave of a *score*, to show that that stave contains the *part* designed for the *Organ*.

Organo Picciolo. (Ital.) A small organ.

Organorum Intabulaturæ. (Lat.) Formerly, voluntaries, preludes, and all compositions expressly intended for the organ, received the general name of *Organorum Intabulaturæ*.

Organ-Pipes. The tubes in an organ from which its sounds proceed.

Organ-Stop. Any one set of the pipes of an organ; as the pipes which constitute the *Haulboy Stop*, the *Vox Humana*, the *Diapason*, &c. &c.

Organum. The old mode of singing in two *parts*, (*i. e.* in thirds) was denominated the *Organum*, because it was first suggested by the organ, the plurality of whose pipes permits it to give two sounds together.

Orpharion. An old stringed instrument so much like the bass viol, both in form and tone, as to have been pretty generally identified with it.

Orthian Mode. (Greek.) A *mode* which, like the *Harmatian*, was distinguished by the quickness of the time in which its movements were performed. Its notes, by their rapidity, inflamed and hurried forward the impatient soldiers; and partook so much of the fiery character of the

Harmatian mode, as to induce some to confound one with the other.

Osservanza. (Ital.) A word implying exactness of performance.

Ottava. (Ital.) An *Octave*.

Ottava Alta; or 8*va. alt.* An octave higher.

Ottupla. (Ital.) An expression relating to time, and signifying a measure of four crotchets; that measure which is denoted by a *C*, or semicircle.

Overture. An introductory symphony to some musical drama; as the *Overture* to the *Messiah*, *Artaxerxes*, &c.

P.

P, the abbreviation of *Piano;* as *Piu P*, more soft; *Meno P*, less soft.

Pæan. With the ancients, this word, which Quintilian derives from the name of a physician who invented the species of hymn it announces, implied a Song of Victory, which was sung in honour of the gods, especially of the god *Mars*.

Palco. (Ital.) *The Stage;* as *Trombe sul palco;* the trumpets on the stage.

Panarmonion. (Greek.) An ancient wind instrument, described by Plato as consisting of an assemblage of pipes, and which, it would appear, was not dissimilar from the modern organ. The particular in this instrument most worthy of notice is, that every pipe was capable of producing three different sounds.

Pandean. A term derived from the name of the god *Pan*. In strictness, the word is applicable to rural music in general; but is seldom understood in any other sense than that of alluding to the *pipes of Pan*. See *Pipes of Pan*.

Pandora. An ancient stringed instrument borrowed by the Spaniards from the Moors. Its tone and effect partook of those of the lute and the guitar.

Panting Bellows. Certain organ *Bellows*, so constructed as to prevent all jerks or inequalities in the wind.

Pantomime. (From the Greek.) A species of musical entertainment, so denominated because the whole of its action consists of mimicry.

Paraphonia. (Greek.) A word almost synonymous with harmony. With the Greeks, *Paraphonia* implied a conso-

nance resulting from other sounds than those of the unison, or the octave. The combination of the principal and its fourth, or the principal and its fifth, (the only harmonies admitted by the ancients,) produced the *Paraphonia.*

Paraphonoi. (Greek.) Certain unions or mixtures of sounds in the ancient system, which did not produce either positive dissonance or perfect harmony. Modern music has no such combinations; nor is it easy to imagine how they were formed.

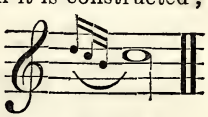
Parlante. (Ital.) In a speaking style. An adverb intimating that the melody to which it is prefixed partakes of the genius of recitative. See *Aria Parlante.*

Parochial Duty. The performance required of the organist of a parish church; the accompanying the congregation when singing the psalms, and playing the voluntaries.

Parte Cantante. (Ital.) The canto, or singing *part.*

Parthenia. (Greek.) The ancient choruses sung by virgins at public festivals.

Partial Turn. A *Turn* which forms an ornamented commencement of the note upon which it is constructed; and which consists of that note preceded by three appoggiatures, the first of which may be either a whole tone or semitone above the note embellished. Ex.



Partitura. (Ital.) The *score* of a composition.

Parts. Those constituent portions of a polyphonic composition which, being performed simultaneously, produce its harmony. There are voice *Parts* and instrumental *Parts;* as soprano and counter-tenor *Parts,* and violin and violoncello *Parts,* &c. &c.

Passage. Any small portion of a composition; any phrase or member of a movement, which, like a sentence in language, carries with it a meaning, and is complete in itself.

Passagio. (Ital.) See *Passage.*

Passamezzo. (Ital.) A slow, plain, simple dance tune; music suited to a dance assimilated to the action of walking.

Passing-Chords. Chords which, like *passing-notes,* are introduced, not on account of their harmony, which is never noticed, but purely for the purpose of avoiding the abruptness of a too distant removal from one combination to another. See *Transient.*

Passing-Notes. Notes introduced, either for the purpose of carrying the ear more smoothly from harmony to harmony, or to soften a distance in melody. Ex.

Passing-Shake. A short, close *Shake*, dropping from note to note by contiguous degrees. Ex.

Passion Music. In the Romish Church, music composed for Passion week.

Passione. (Ital.) *Passion*, or feeling; as *con Passione*, with passion, or sentiment.

Passiones. (Lat.) Compositions for Passion week. See *Passion Music.*

Passpied. (French.) A cheerful movement in three crotchets; a kind of lively minuet.

Pasticcio. (Ital.) An opera, the music of which is selected from the works of various masters.

Pastoral. A rural, musical drama; or any lyrical production relating to rustic life and manners.

Pastorale. (Ital.) An epithet applied to pastoral music. See *Pastoral Music.*

Pastoral Music. Music, the prevailing character of which is rural simplicity; and the principal sign of whose simplicity is its being written in compound common time of twelve quavers, given in alternate crotchets and quavers, like the pastoral movement in the first part of Handel's *Messiah.*

Patetico. (Ital.) With pathos, or impassioned sensation.

Patriotic Songs. Songs written in favour of the people and public liberty, and set to music in a bold, free, and energetic style.

Pause. That resting, or dwelling upon a note, which is dictated by a dot with a curve drawn over it; as thus: Here, when the performer arrives at the note E, instead of proceeding instantly to the next bar, he will dwell upon and embellish that note as his judgment may direct.

Peals. Melodies composed for bells.

Ped. See *Pedale.*

Pedal Harp. A harp furnished with pedals.

Pedale. (Ital.) Basses which remain stationary, while the upper *parts* of the composition proceed independently, are called *Pedale-Bassi.*

Pedale-Bassi. (Ital.) *Pedal-Basses;* basses which are stationary. See *Pedale.*

Pedal-Note. A note that is held down, or continued, while, in the other *parts* of the composition, the harmonical evolutions proceed.

Penill. The stanza of a Welsh song.

Penillion. The plural of *Penill.* See that word.

Pentachord. (Greek.) With the ancients, a scale or system of five sounds; also an instrument with five strings.

Pentatonon. (Greek.) An interval consisting of five whole tones; equivalent to our extreme sharp sixth.

Per. (Ital.) *For;* as *Per il flauto,* for the flute.

Per Biscantum. (Lat.) With the old ecclesiastical musicians, composing or singing in *two parts.*

Percussion. The act of striking a note or a chord.

Percussione. (Ital.) See *Percussion.*

Percussional. See *Pulsatile.*

Perdendosi. (Ital.) *Losing itself.* An expression signifying a gradual decrease in the time, and a sinking, or dying, of the sound.

Perfect Cadence. That close, or conclusion, in which the bass consists of a dominant, or fifth, succeeded by the final, or key note.

Perfect Chord. That chord which comprehends all the consonances.

Perfect Concord. The chord of the fifth and eighth.

Perfect Consonance. The interval of the octave, the fifth, or the fourth.

Perfect Period. A *Period* which brings the ear to a conscious conclusion, or state of rest.

Perfect Time. That measure which consists of a ternary number: i. e. of three quavers, three crotchets, or three minims in a bar.

Pesante. (Ital.) In a style impressively grave.

Petit Chœr. (French.) An expression applied to any sacred composition in three *parts*.

Petites Pieces. (French.) A general appellation for short, easy exercises, or tunes.

Petites Rieńs. (French.) Light, trifling compositions.

Pezzi di Bravura. (Ital.) Little pieces in a bold and showy style.

Phil-Harmonic Societies. *Societies* established for the purpose of performing various compositions, vocal and instrumental; and which generally include among their members the most eminent practical musicians of the places in which they subsist. According to their usual constitution, these societies are supported by subscription, and consist of *directors*, *associates*, *conductors*, and regularly engaged performers. Of this description is the *Phil-harmonic Society* in London, at which are performed none but first-rate compositions, and where are given the finest specimens of execution, vocal and instrumental.

Phonics. The science which teaches the nature of sound, the causes of its production, and accounts for its effects as the element of harmony.

Phormynx. (Greek.) An ancient stringed instrument of the lyre species, remarkable for the power and sweetness of its tone.

Photinx. The ancient crooked flute. See *Manaulos*.

Phrase. See *Passage*.

Phrygian. An epithet applied by the Greeks to that of their modes which they supposed to have been invented by Marsyas, the *Phrygian*. It was the most vehement and terrific of all the modes used by the Greeks, and was the only one in which trumpets and the other military instruments were employed.

Pia. The abbreviation of *Piano*. See that word.

Piacere. (Ital.) *At pleasure; ad libitum*. See the latter expression.

PIACEVOLMENTE. (Ital.) In a delicate, pleasing manner

PIANGEVOLE. (Ital.) In a mournful, dolorous style.

PIANGEVOLMENTE. (Ital.) In a plaintive and pathetic style.

PIANISS. The abbreviation of *Pianissimo.*

PIANISSIMO. (Ital.) The superlative of *Piano.* See that word.

PIANIST. A performer on the piano-forte.

PIANO. (Ital.) Soft.

PIANO-PIANO. (Ital.) Very soft.

PIANO-FORTE. (Ital.) A well-known stringed and keyed instrument. The Piano-forte was originally of German invention; but has received from English ingenuity such great and important improvements, as to entitle this country to all the honour due to its present tone and effects. Its compass has now the extent of six octaves, its touch is terse and elegant, and its expression and brilliancy have reached a degree of perfection which is felt and acknowledged by every lover of "the concord of sweet sounds."

PIB-CORN. A Welsh wind instrument called by some a *Horn-pipe.* The body, or main tube, is of wood, and terminated at each end with a horn. It is chiefly used by the shepherds, whom it amuses while tending their flocks.

PIECE. A name of general application, in regard of composition; as a *Piece* for the organ; a *Piece* for a full band; &c. &c.

PIENAMENTE. (Ital.) *Fully.* A word implying that the music to which it is prefixed is to be played with a copious harmony; in a full and majestic style.

PIENO. (Ital.) Full; as *Pieno choro*, a full chorus.

PIETOSO. (Ital.) In a calm, religious style.

PIFFERO. A fife, or small flute.

PIPE. A musical reed, or tube formed of wood or metal.

PIPER. A performer on the pipe.

PIPES OF PAN. A wind instrument formed of pipes of various lengths and diameters bound together. In performance it is held to the mouth, and inflated by the breath.

PITCH. The *Pitch* of a sound is its particular degree of gravity, or acuteness, and may be designated by notation. Ex.

Here the *Pitch* of the *first* designated sound is a fifth below G, the treble-cliff note; that of the *second* an octave higher, that is,

eight degrees more acute; and that of the *third* sound a fifth higher than the second, or twelve degrees higher than the first.

Pitch-Pipe. An instrument by which vocal performers regulate the *Pitch* of their voices. When catch and glee clubs were more numerous than at present, the *Pitch-pipe* was in general use.

Piu. (Ital.) *More;* as *Piu piano*, more soft.

Piu Mosso. (Ital.) With increased emotion.

Piu Tosto. (Ital.) Rather, or more; as *Piu tosto presto*, rather quick, or more quick.

Piva. A hautboy, or cornet.

Pizzicato. (Ital.) A term in violin music, meaning that the passage to which it refers is not to be performed with the bow, but by pinching the strings with the fingers.

Plain Song. The old ecclesiastical chant.

Plates. Square or oblong sheets of pewter on which music is engraved.

Players on high and low Instruments. In the fourteenth century, when the science of counterpoint began to afford exercise to bass and treble instruments, the French minstrels, proud of their improved occupation, assumed the distinguishing title of *High and Low Players*, in which they were sanctioned by a charter granted by Charles the Sixth.

Plectrum. Before the fingers themselves were applied to the strings of the harp and other instruments in performance, a quill called a *Plectrum* was used, with which the vibrations were produced, but without giving them the mellow softness they now derive from the more delicate impulse of the fingers' ends.

Pneumatic. (From the Greek.) An epithet appropriated to wind instruments, because *pneuma* is but another word for air, or wind.

Poco. (Ital.) *A little;* as *Poco vivace*, a little or somewhat lively.

Poco Adagio. (Ital.) Somewhat slow. See *Larghetto.*

Poco Animato. (Ital.) Words intimating a cheerful, but not too brisk style of performance.

Poco Piu. (Ital.) *A little more;* as *Poco piu piano*, a little softer.

Poco Piu Mosso. (Ital.) With a little more emotion.

Poco a Poco Piu Lento. (Ital.) Words directing the performer to slacken the time by degrees.

Poet-Musicians. The bards and lyrists of past times are thus denominated by musical writers, because they united in themselves the twofold faculty of poetry and music.

Poi. (Ital.) *Then;* as Adagio, *poi* allegro; Slow, *then* quick.

Point. The *Point*, as carrying with it various and weighty meanings, is an important musical sign; and was resorted to by the early cultivators of harmony, who had their *Point of Alteration*, or *Duplication*, which was placed before two shorter notes preceding a longer, in order to double the length of the second short note;—their *Point of Augmentation*, which, as now, increased the length of the note it followed;—their *Point of Division*, which was placed between two shorter notes that followed, and were succeeded by two longer notes, to render both the long notes imperfect;—and their *Point of Perfection*, which rendered two notes equal to three.

Point d'Orgue. (French.) *A Pause.*

Pointe, or Pointee. (French.) Dotted; as *Blanche Pointée*, a dotted minim.

Polacca. A Polish movement which is characterized by its measure of three crotchets in a bar, and by commencing on the fourth quaver, and throwing its emphasis on the fifth.

Poliphant. (From the Greek.) A stringed instrument of the lute kind, which, in the time of Elizabeth, was much practised. It was strung with wire, and its tone is said to have been much admired by that princess.

Polonoise. A movement whose characteristics are those of its always being in triple time, and having every rhythmical cæsura on the latter part of the bar.

Polyodia. (Greek.) The ancient *Polyodia* consisted of any union of sounds, whether harmonious or inharmonious.

Polyodic. (From the Greek.) An epithet applied by the ancients to melodies sung by more than one person at a time.

Polyphonia. (Greek.) A conjunction of many sounds.

Polyphonic. (From the Greek.) *Having numerous sounds. Polyphonic* music is music consisting of many *parts.*

Polyplectrum. A stringed instrument resembling the spinet, and which derived its name from the numerous quills with which it was furnished.

Polythongum. (Greek.) An ancient soft-toned instrument, called a *Polythongum*, on account of the great number of its strings.

Pomposo. (Ital.) In a grand and imposing style.

Portamento. (Ital.) The manner of conducting and sustaining the voice. To be free, yet firm and steady, is to have a good *Portamento.*

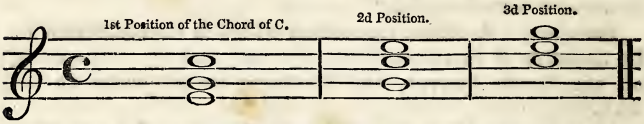
Portando la Voce. (Ital.) Sustaining the voice; holding it firmly on the notes; conducting it with judgment and effect.

Portare la Voce. (Ital.) Sustaining the voice.

Portez la Voix. (French.) An imperative directing that the tones of the voice be well sustained or enforced.

Positif. A chamber organ, the stops of which are few, and the case shaped like a buffet: whence it is sometimes called a *buffet-organ.*

Position. *Position* alludes to the manner of taking a chord. Every chord being liable to as many positions as it contains different notes, the common chord, of course, is open to three. These are named as follows:



Position Frame. Two parallel rails extending from one extremity of the keys of a piano-forte to the other. To the ends of these are fixed two cheek-pieces, which, by the additional aid of a screw, afford the means of firmly attaching the whole machine to the instrument. The great utility of this contrivance lies in its compelling the pupil to preserve a proper position, and insensibly teaching him to convey his hands in a graceful manner from one extremity of the keyboard to the other. This is a part of the *Logerian* system of instruction.

P. P. The abbreviation of *Piano Piano*, very soft.

Practice. That vocal or manual application which is the foundation of future excellence in performance.

Præsciæ. Certain females among the ancients whose profession was to pour forth dirges over the dead.

Prattico. (Ital.) A practical musician.

Precentor. The former name of the master of a choir.

Precettore Musico. (Ital.) A musical instructor. See *Music Master.*

Prelude. A short, introductory performance: any thing merely prelusive.

Preludio. (Ital.) See *Prelude.*

Prelusive. That which is merely introductory to something else.

Prepara. (Ital.) See *Prepared.*

Preparation. That harmony, one of the notes of which is to form the discordant note of the succeeding combination. Ex.

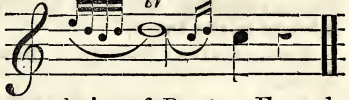
Here G, one of the notes of the *first* chord, forms, by its repetition, the discordant note of the second chord.

Preparazione. (Ital.) See *Preparation.*

Prepared. A term applied to a discord, when its discordant note has been concordantly introduced in the immediately preceding harmony; also applicable to certain shakes. See *Prepared Shake.*

Prepared Discord. A combination, the dissonant note in which has been heard concordantly in the previous harmony. See *Preparation.*

Prepared Shake. A shake preceded by two or more prelusive notes. Ex.



Prestissimo. (Ital.) The superlative of *Presto.* Exceedingly quick.

Presto. (Ital.) Quick.

Prima Buffa. (Ital.) The principal female performer in the Italian comic opera.

Prima Donna. (Ital.) The singer who performs the first female parts in the Italian serious opera.

Prima Volta. (Ital.) *The first time.* An intimation, that the first time the strain is sung or played, the bar over which these words are written, is to be performed, instead of that having over it the words *Volta Seconda.* See that expression.

Primo. (Ital.) *First*, or *Principal.*

Primo Buffo. The first man in the Italian comic opera.

Primo Cantante. (Ital.) First male singer at the opera.

Primo Tempo. (Ital.) An expression signifying a renewal of the original time of a movement, after it has been accelerated or retarded.

Prim. Temp. An abbreviation of *Tempo Primo.* See that expression.

Principal. The name of a certain *stop* in an organ.

Principiante. (Ital.) A noviciate, a beginner; one who has but entered on the first rudiments of musical theory or execution.

Producente. (Ital.) The name given by the Italians, to the fifth, or dominant, of the diatonic scale, because that note naturally *produces* its accompanying seventh.

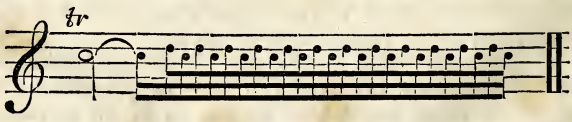
Professor, *Musical.* He who, at a University, fills the honourable office of conferring musical degrees, delivering public lectures on the science of harmony, and composing for and conducting all musical performances ordained by the academical regulations.

Professorship, *Musical.* That station at a University which authorises him who fills it, to confer musical degrees, &c. See *Professor, Musical.*

Progressive Lessons. Those preparatory exercises which, leading the practitioner through gradually increasing difficulties, smooth his way to improvement, and abridge the labours of the tutor.

Progressive Notes. Notes of regular ascent or descent.

Prolonged Shake. A *Shake* which has no specific character; and that may be open or close, according to the judgment or ability of the performer. Its proper places are upon holding notes, at the terminations of pauses, and at the closes of strains, and final cadences of melodies. Ex.



Prophets. In ancient times, *bards* and *rhapsodists.* By the Old Testament we are told, that "Saul met a company of *Prophets* with a psaltery, tabret, and harp," seeming to

intimate, that they prophesied, accompanying themselves with those instruments.

Proscorda. (Greek.) The harmonic accompaniment to the ancient vocal music, invented by Crexus the Grecian musician, till whose time, the accompanying instruments were always in unison with the voice.

Proslambanomenos. The name of the lowest note in the ancient Grecian system. Its pitch corresponded with our *A* above *G* gamut.

Prosodia. (Greek.) In the ancient music, a hymn or sacred ode.

Prosody. A name, or song, sung by the Greeks at the entrance of sacrifices.

Protracted Modulation. A *Modulation* which, instead of passing directly to the harmony to which it would naturally lead, moves first to some intermediate harmony, thereby procrastinating or deferring the natural or proper harmony. Ex.

Here the harmony which would naturally follow the first chord, is protracted, or postponed, till the third.

Psalm. A sacred song.

Psalmist. A writer, composer, or singer of Psalms.

Psalmistæ. Certain ordained singers in the primitive church.

Psalmody. A species of sacred vocal music, which had its origin in Germany, and at the Reformation was introduced into the service of the Church of England.

Psalmody Island. An island in France in which Corbilla, a Syrian monk, founded a monastery, and instituted a *Perpetual Psalmody*, or *Laus Perennis*.

Psalms. Divine songs; especially those supposed to have been written by David, and set to music by *Asaph*, *Eman*, *Ethan*, and other Hebrew musicians whose names we find at the head of those inspired compositions.

Psalm-Tune. A slow, heavy melody to which the versified psalms are sung in the parochial service of the Church of England.

Psalter. A book of the psalms of David.

PSALTERY. A ten-stringed instrument of the ancient Hebrews. See *Nebel.*

PSALTRIÆ. Female singers whom the ancients employed to enliven their public festivities.

PULSATILE. Percussive, striking. Instruments, therefore, on which we operate by a *blow* (as the drum, tabor, &c.) are called *Pulsatile* instruments.

PUNTO PER PUNTO. (Ital.) *Note for Note.* An expression signifying that the *parts* of the music to which it is prefixed consist of an equal number of notes, and that to every single note in one *part*, a single note is opposed in each of the other *parts*.

Q.

QUADRIPARTITE. (From the Lat.) A composition in four *parts* is said to be *Quadripartite,* purely because four is their number.

QUADRIVIUM. The name under which, in the ninth and tenth centuries, the four principal sciences, music, arithmetic, geometry, and astronomy, were comprehended.

QUADRUPLO. (Lat.) Formerly, to sing in *quadruplo*, was to sing in four *parts.*

QUANTITY. In music, *Quantity* signifies the relative value of the several notes, in respect of their time, or duration; as, in prosody, the rhythm depends on the *Quantity*, not the number of the syllables.

QUARTER-TONE. The half of a semitone: an interval introduced into the Greek enharmonic genus, by Aristoxenus.

QUARTET. An abbreviation of *Quartetto.* See that word.

QUARTETTO. (Ital.) A composition in four distinct *parts.*

QUASI. (Ital.) In the manner of—like unto—rather so. See *Quasi Presto*, and *Quasi Andante.*

QUASI ANDANTE. In the Andante style.

QUASI PRESTO. (Ital.) Somewhat quick; rather quick. An expression, the sense of which is short of that of the word *Presto* when used alone.

QUART DE SOUPIR. (French.) A semiquaver rest. See *Semiquaver Rest.*

QUATUOR. A *Quartett*. See that word.

QUAVER. A note, in duration, one half of a *crotchet*, or one-eighth of a semibreve—made thus— —or thus— —or when two or more are joined together thus— —or thus—

QUAVER REST. A sign of silence equal in duration to a quaver: made thus—

QUERIMONIA. (Lat.) A spiritual lamentation. See *Lachrimæ*.

QUICK-STEP. A lively march, the measure of which is generally that of two crotchets.

QUINTA PARS. (Lat.) A *fifth part*. Till about the middle of the fifteenth century, the number of *parts* introduced into ecclesiastical compositions generally were limited to four; the *Cantus*, or treble; *Altus*, or counter-tenor; the *Tenor*, and the *Bass*: therefore when a *fifth part* was added, it was considered as a supernumerary, and received the distinctive name of *Quinta Pars*. So if a sixth *part* were added, it was denominated the *Sexta Pars*. See *Sexta Pars*.

QUINTADECIMA. (Ital.) A *Fifteenth*. See that word.

QUINTET. An abbreviation of *Quintetto*. See that word.

QUINTETTO. A composition in five independent *parts*.

QUINTOIRE. A term which the old French writers on music applied to descant, so late as two hundred years after the time of Guido; when the ears of musicians and amateurs were still in so uncultivated and barbarous a state, as not only to endure, but receive pleasure from, continued series of *consecutive fifths!*

R.

R. A letter used in piano-forte music, to apprize the performer, that the passage over which it is placed, is to be played with the right hand.

RADDOLCENDO. (Ital.) In a soft, sweet manner.

RADDOL. The abbreviation of *Raddolcendo*. See that word.

RALLENTANDO. (Ital.) In a slackened or decreased time.

RALLEN. The abbreviation of *Rallentando*. See that word.

Rans des Vaches. A celebrated Swiss air, in high favour with the herdsmen of Switzerland.

Rappel. (French.) See *Réclamer.*

Rappeller. (French.) See *Réclamer.*

Re. A monosyllable applied by the Italians to the third sound of the diatonic octave.

Real Parts. An expression used by theorists, to distinguish the constituent *parts* of a polyphonic composition from the mere accompanying *parts*, the office of which is merely to brighten and enrich the effect, not to add to the body of the harmony.

Rebec. A Moorish instrument, originally with only two strings; but to which the Spaniards afterwards added a third. The *Rebec* was long a favourite in England.

Recheat. That series of notes with which huntsmen recal the hounds from a false scent.

Recital. The delivery of a recitative. A term used in contradistinction to that of *singing*, or the delivery of an air.

Recitando. (Ital.) An expression in vocal music, implying a speaking manner of delivering a melody.

Recitante. (Ital.) Reciting; a style of delivery more like speaking than singing.

Recitative. Musical declamation. A species of vocal expression more rhetorical than melodial; and which, for its effect, trusts rather to the inflection and emphasis of natural speech, than to the artificial floridity of song. When *Recitative* has only an appended bass, it is said to be *unaccompanied;* and then the execution is not confined to the observance of time or measure; but when the composition includes *parts* for a band, or for any instruments except the bass, time is necessarily regarded, since, without its guidance, there could be no concinnity of performance.

Recitativo. (Ital.) See *Recitative.*

Recit. The abbreviation of *Recitative.* See that word.

Recitativo Istromento. (Ital.) Accompanied recitative.

Recitativo Secco. (Ital.) Unaccompanied recitative.

Reclame. (French.) A bird's song, a song like that of a bird. See *Richiamata.*

Reclamer. (French.) To sing in imitation of a bird. See *Chiamare.*

Recorder. An old instrument resembling the flageolet; now out of use.

Rector Chori. (Lat.) The choral director; the superintendent of the choral part of a performance.

Redoubled. Any interval carried into its octave, is said to be *Redoubled*. The twelfth, consisting of a fifth and an octave, is a *Redoubled* fifth; and a thirteenth composed of a sixth and an octave, is a *Redoubled* sixth.

Reed. The little tube through which the hautboy, bassoon, and clarinet are blown; also the thin, brass plate, or tongue, fixed at one end of an organ-pipe, and which, vibrated by the wind, thickens the tone, and forms what is called a reed-stop.

Reedy-Tone. When a voice is somewhat thick, its tone is said to be *Reedy*.

Reel. A sprightly Scotch dance, the accompanying tune of which is generally in common time.

Refrain. An old term for the *burden* of a song.

Regio Conservatorio di Musica. (Ital.) A Royal Academy of Music.

Register. The compass of a voice, or instrument.

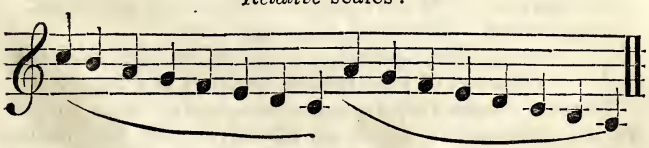
Rehearsal. A preparatory performance.

Relation. A natural connection, or common bearing, between any two sounds or scales.

Relative. Those sounds, chords, and scales which have any respective affinity, musicians consider as *Relatives*. The common chord consists of *Relative* sounds; the same harmony, however taken, consists of *Relative* chords; and scales from one to the other of which we can pass without any change of sharps or flats, are *Relative* scales. Ex.

Relative sounds: *Relative* chords:

Relative scales:



Here C, E, G are *Relative* sounds, because they are portions of the same common chord: the three subsequent chords are *Relative* chords, because they all constitute the same

harmony; and the two following scales are *Relative* scales, because the first, as C major, has no sharps or flats, and the second, as A minor, has no sharps or flats.

Religioso. (Ital.) A term implying that the music to which it is prefixed, is of a sacred and pious character, and should be performed in an ecclesiastical style.

Repeat. The power of the *Repeat* corresponds with its name. Whenever this character appears, it denotes a repetition of the passage, or strain, to which it refers. Ex.

Here, the four bars included between the *Repeats* are to be placed twice over before proceeding any farther.

Replica. (Ital.) A *Repeat.* See that word.

Replicato. (Ital.) *Repeated.*

Requiem. A dirge or funeral service.

Resolution. That change of harmony which resolves the unharmonizing note of any discord into a harmonizing note in the succeeding chord. Ex.

Here C, the discordant note in the second chord, is resolved in the note B, a concordant note in the third chord.

Resoluzione. (Ital.) See *Resolution.*

Resolved. A dischord is said to be *Resolved*, when its discordant note is changed for one that is concordant in the succeeding combination. See *Resolution.*

Resonance. The reverberation or echo of any sound.

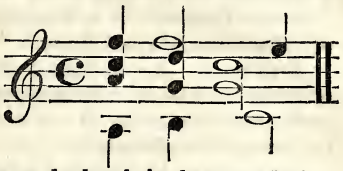
Resounding. Echoing; sounding again.

Response. The repeating, or taking up, the given subject of a fugue, or of a movement imitative of a fugue.

Rests. Characters in music, which, like stops in literature, announce a pause or silence. Like the various notes, they differ in duration; and each *Rest* is named after the note it equals in that particular. The length of the *Semibreve Rest* is equal to that of the semibreve itself;

the value of the *Minim Rest* to that of the minim; and so of all the other *Rests*.

Retardation. By this word is to be understood the *Retardation* of an approaching harmony, by so prolonging some note of a previous chord, as to carry it into the succeeding combination. Ex.



Here, the note F, in the second chord is, by retardation, carried into the succeeding combination.

Retro. (Lat.) By a backward motion. When the subject of a fugue or canon is taken in a retrograde direction, the change is announced by the word *Retro*.

Rhapsodists. Itinerant bards and musicians who, in ancient times, subsisted by publicly reciting and singing their own works, or those of others. It was in Greece that they chiefly abounded; and Hesiod and Homer, and Orpheus and Amphion, were of their number.

Rhythm. That branch of the art of vocal composition which teaches us so to accommodate long and short notes to the different syllables, as to properly separate the words, and duly accentuate every syllabic portion of the sentence.

Rhythmical. An epithet applicable to the rules by which the accents and quantities of verse and of melody are regulated. See *Rhythm*.

Ribible. See the word *Rebec*, of which *Ribible* is the diminutive.

Ricercari. (Ital.) *Solfeggi* were formerly called *Ricercari*, as also were instrumental exercises.

Richiamare. (Ital.) To sing with a shrill tone of voice: to warble or whistle, in imitation of a bird.

Richiamata. (Ital.) A song, the tones and style of which are imitative of the singing of a bird.

Richiamo. (Ital.) The song of a bird: metaphorically applied to the whistling, or shrill vociferation, of any little air. See *Appeau*.

Ridotto. (Ital.) An entertainment consisting of singing and dancing. When used adjectively, this word signifies, that the piece to which it relates is newly modified, or arranged.

Riffiormenti. (Ital.) The spontaneous embellishments introduced by a vocal or instrumental performer.

Riflettando. (Ital.) A scenic expression, implying, that the *Character* is to accompany his singing with an air of reflection and meditation.

Rigadoon. An animated Provençal dance, the motions of which require an accompanying tune in triple time.

Rinforzando. (Ital.) A term implying a repeated reinforcement of expression.

Rinf. An abbreviation of *Rinforzando.*

Rinforzo. (Ital.) Force of expression.

Ringers. Those who ring church bells. Formerly there were in London several societies of persons who delighted in this amusement, the most distinguished of which was that known by the title of *College Youths.*

Ringing Island. The appellation given by foreigners to this country, on account of its ancient attachment to the practice of *ringing church bells.*

Ripieno. (Ital.) In orchestral performance, those violins, or other instruments, whose office is to fill up and supply the full parts of the concert.

Risóluta. (Ital.) See *Resolved.*

Risoluto. (Ital.) Resolute, determined, firm.

Ritardando. (Ital.) A dropping or slackening of the time.

Ritardando poco a poco. (Ital.) Slower and slower.

Ritenuto. (Ital.) Movements to which this term is prefixed, are to be performed in a gentle, delicate, and restrained manner.

Ritornel. The abbreviation of *Ritornello.* See that word.

Ritornello. (Ital.) A *Symphony;* not in the enlarged sense in which we now frequently use the term *symphony;* not a regular, full, and independent composition; but a short, prefatory introduction to an air, or intermezzo between its strains.

Rivogliamento. (Ital.) A word implying the practice sometimes resorted to in double counterpoint, of transferring the treble notes into the bass, and those of the bass into the treble.

Rivolto. (Ital.) *Inversion.* See that word.

Rolling. That rapid percussion by which the sounds of

the drum are made to bear so close upon each other as to produce a rolling, rumbling effect.

Romance. Formerly, a lyric tale sung by the wandering troubadours. But now we apply the term to instrumental compositions of a somewhat desultory and romantic cast.

Romanza. (Ital.) See *Romance.*

Ronde. (French.) A Semibreve. See *Semibreve.*

Rondeau. (French.) A composition so called because, by the nature of its construction, it returns into itself.

Rondino. (Ital.) A little Rondo. See *Rondoletto.*

Rondo. (Ital.) A production, the distinguishing characteristic of which is that of its reverting, first from its second and then from its third strain, to that with which it commences, and with which it concludes. From this revolution of its melody, the *Rondo* derived its appellation.

Rondoletto. (Ital.) The diminutive of *Rondo;* a short *Rondo.* See that word.

Root. The fundamental note of any chord.

Rosalia. A *Rosalia* is the reiteration of a passage one note higher in the scale than as previously given.

Rote. The old name of the French *Vielle*, or English hurdy-gurdy.

Roulade. (French.) A rapid flight of decorative notes. See *Volata.*

Rouleman. See *Roulade.*

Round. A *Fugue in the unison.* A kind of *Catch*, the *parts* of which follow each other, and by their revolving course, first suggested the name by which the composition is known.

Roundelay. A lively, simple, rural strain, of French origin, first known under the name of *Rondelet*, then by that of *Rondel*, and, lastly, by that which it now bears. Its chief characteristic consisted in its returning into itself, something in the manner of a *Rondo;* the circumstance to which it owed its first appellation.

Royal Academy of Music. An Institution established in London, under the munificent patronage of his present Majesty, and by the subscriptions of the Royal Family, and nobility and gentry. This practical and theoretical seminary, for both sexes, had for its original proposer, or founder, the scientific and tasteful Lord Burghersh, whose liberal object was, to furnish to a certain number of children, or young persons musically gifted, an opportunity of cultivating

their talents at an easy expense, and thereby acquiring a respectable means of subsistence, and contributing to the honour of the musical profession. The undertaking is conducted by some of the first masters, at the head of whom is Dr. Crotch; and the financial and concert departments are superintended by a committee of noblemen and gentlemen.

Royal Society of Musicians. An institution established in the year 1738, under the title of a "*Fund* for the Support of Decayed Musicians and their Families." This charity commenced under the auspices of an exalted and numerous body of subscribers, was honoured with royal approbation, and occasionally derived considerable support from the tributary beneficence of Handel, who not only bestowed upon it the gratuitous performance of his most popular compositions, but the exertions of his personal talents. A considerable portion of the profits derived from the performances in Westminster Abbey, (1784) in *commemoration* of that unrivalled master, was, very properly, applied to the aid of this *Fund;* and soon after that splendid celebration, the King permitted the members and guardians to incorporate themselves, under the title of "*Royal Society of Musicians.*" The present Sovereign continues to this establishment the honour of the high munificence it enjoyed under their late Majesties; and royal and public bounty has raised it to that flourishing condition so truly merited by its benevolent object.

Ruled Paper. Paper prepared for writing upon, and so called because, for a long while, the staves it contains, instead of being, as now, engraved on pewter, and then printed, were *ruled* with a five-pointed pen.

Rustic Song. A song written on rural affairs, and sung to a rude and popular melody.

S.

S, the letter *S* is sometimes used initially: as *Trump: S.*, the trumpet-stop of an organ; Viol: S., a solo for the violin.

Sacbut. An old bass instrument of the wind species; in tone and power not unlike a trumpet.

Sacred Music. Strictly speaking, *Music* composed for the service of the church; but using the epithet *sacred* in a

larger sense, oratorios, concerti spirituali, or any music including the homage and worship of the Deity.

Sacred Songs. See *Divine Songs.*

Sacrist. In the Romish church, he whose office is that of copying music for the choir, and taking care of the musical library.

Salma. (Ital.) A psalm, or psalm-tune.

Salmodia. (Ital.) Psalmody. See that word.

Salterella. (Ital.) A jig-like tune, by which the leaping motion of the Salterella dance is accompanied.

Sarabande. A dance supposed to be of Saracen origin. Its accompanying tune is in the measure of three crotchets, or three minims; a characteristic of which is, the lengthening the second crotchet or minim of the bar; from which peculiarity it derives a degree of solemnity and importance.

Scala. (Ital.) The scale, or intervals of the octave. See *Scale*, or *Octave.*

Scala Cromatica. (Ital.) The *Chromatic Scale:* an expression which, with the moderns, signifies a scale of sounds rising or falling by semitonic intervals. Ex.

Scalds. The ancient northern bards; the subjects of whose vocal rhapsodies were the warlike exploits of their countrymen.

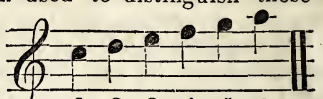
Scale. A series or system of sounds proceeding by rule from grave to acute, or *vice versa.* This *scale*, or ladder (for the term is from the Latin word *Scala*) may be simple, as comprising only the notes of one octave; or compound, as embracing a series of octaves. Taken in the former sense, it presents a limited course of contiguous degrees of different dimensions, as tones and semitones; received in the latter, it implies a series of equal degrees, consisting of equal degrees, or semitones, and bounded only by the powers of instrumental expression. Again; in its former meaning, the term *scale* signifies a measured course of tones and semitones, taken in a certain order; as that order which constitutes the *major mode*, or that which forms the *minor mode:* but in its latter sense, it neither has nor requires any diversified arrangement whatever. As intervals, measured

and equal, they have by necessity a uniform order, from which they cannot depart without ceasing to be similar. These semitonic divisions of the *great compass* constitute the elements of the comprehended *scales*, the major and minor modes, and form what may be properly called the universal system.

Scanello. (Ital.) The bridge of a violin, violoncello, double-bass, &c.

Scavezze. (Ital.) A term used to distinguish those ascents of the voice which do not rise above the sixth of the key or scale.

Ex.



Scena. (Ital.) A *scene*. A portion of an opera.

Scena da Camera. (Ital.) A composition for the chamber.

Scenic Music. Dramatic music, in the composition of which the particular business or sentiment of each scene has been consulted.

Scherzando. (Ital.) In a playful, fantastical style.

Scherzoso. (Ital.) *Sportful*, playful.

Sciolto. (Ital.) A term from which the performer understands that the notes of the movement to which it is prefixed is to be played in a free, but distinct manner.

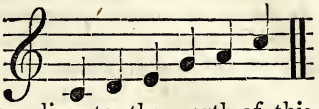
Scolia. (Greek, plu.) Originally, pæans, hymns, or other sacred canticles sung by the ancients in honour of the several divinities: afterwards, festive songs with which they cheered their banquets. In the latter case, the *Scolia* were accompanied with the lyre, and the subjects were those of love and wine.

Score. A complete and orderly assemblage (in manuscript, or in print) of the *parts* of a vocal or instrumental composition. This is called a *Score*, on account of the vertical lines (or *scorings*) which run from the upper to the lower stave, symmetrically dividing the different *parts;* that is, bringing their corresponding bars directly under each other, so that the eye sees at a glance their harmonical connection; and the judgment is enabled to decide upon the effect.

Scoring. Forming a *score*, by arranging and embodying the *parts* of a composition.

Scotch Scale. A *Scale* or series of intervals consisting of three whole tones and two minor thirds; *i. e.* an octave

in which the *fourth* and *seventh* are omitted. It is to this systematic peculiarity that the true or genuine Scotch melodies owe their very distinct character. Ex.



Scotch Tunes. Melodies peculiar to the north of this island; and which owe their character to the particular constitution of the Scotch scale. See *Scotch Scale.*

Scozzese. In the style of Scotch music.

Sdrucciolato. (Ital.) A term implying a smooth or sliding manner of performance.

Sea Songs. Songs having for their burthen the pleasures and advantages of a mariner's life; and the melodies of which are always simple, easy, and familiar.

Second. An interval containing either two semitones, or only one; that is, nine commas, or only four.

Secular-Music. An expression used in contradistinction to that of *Sacred Music*, and applicable to any composition intended for the amusement of the theatre or the chamber.

Seculars. The unordained vocal officiates of a choir.

Segno. (Ital.) A mark or sign. See *Al Segno.*

Segue. (Ital.) A verb of the third person singular, meaning *He*, or *It*, *follows:* as *Segue Duetto*, the duett follows. See *Siegue.*

Self-acting Piano-Forte. A vertical piano-forte, the strings of which, vibrated by the impulse of a concealed spring on the hammers, produce, without the exercise of the fingers, a fine tone, and afford specimens of correct and expressive execution. Beside that, this self-impelled instrument executes overtures, symphonies, and songs, in a style nearly equal to that displayed by the finger of a judicious and tasteful master; its performance of waltzes, quadrilles, and other dances, renders it a desirable article of furniture for the drawing-room, and gives it a particular value with the votaries of Terpsichore.

Semi. (Latin.) *Half.* See *Semibreve.*

Semibreve. *Half a Breve.* The longest note now in common use; and the standard by which all the notes of lesser value are measured. Made thus: 𝅝

Semibreve Rest. A sign of silence equal in duration to a *Semibreve*: made thus—
See *Semibreve.*

Semichorus. The appellation applied to a chorus that is short, and of a slight construction.

Semicroma. (Ital.) A quaver. See *Quaver.*

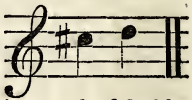
Semidiapente. (From the Greek.) An imperfect fifth.

Semiditone. A minor third.

Semiminim. *Half a minim:* the former name of a note now called a crotchet.

Semiquaver. A note, in duration, one half of a *quaver*, or one sixteenth of a *semibreve*—made thus— —or thus— —or when two or more are conjoined—thus— —or thus— .

Semiquaver Rest. A sign of silence equal in duration to a *semiquaver:* made thus—

Semitone. *Half a tone:* as thus 

Semitonic. The epithet proper to an interval of half a tone.

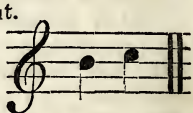
Semplice. (Ital.) A word directing a chaste and simple style of performance.

Sempre. (Ital.) A term intimating continuance: as *Sempre forte*, loud throughout.

Semp. The abbreviation of *Sempre.*

Sempre con Forza. (Ital.) Words signifying that the movement to which they are prefixed is to be sung or played loudly throughout.

Sempre Piano. (Ital.) Soft throughout.

Sensible. The subtonic of any key; called the *sensible*, because it makes the ear *sensible* of that key: as thus— 

Senza. (Ital.) *Without:* as *Senza Fagotti;* without the bassoons; *Senza Flauti;* without the flutes; *Senza Rigore;* without strictness of time.

Senza Monotonia. (Ital.) Without monotony.

Senza Orchestra. (Ital.) An expression in the Italian opera, signifying that, in that particular passage, the singer is wholly unaccompanied.

Septenary. The name of each of that series or range of notes into which the great scale was divided by St.

Gregory. Perceiving that, after ascending or descending regularly through any seven sounds, the next seven consisted but of a repetition of the order of the past seven, he considered the whole diatonic system as comprising a chain of *Septenaries*, to the notes of which he applied the first seven letters of the alphabet.

SEQUENCE. A succession of similar harmonic modulations. Ex.

SERENADE. An evening concert performed in the open air.

SERENATA. A lover's vespers, or evening song.

SERPENT. A wind instrument, the name of which is derived from its curvilinear form. The scale of the *Serpent* begins upon double C, and extends to the G cliff note, or the B flat, next above that G.

SERVICE. A composition supplying the vocal portion of cathedral worship.

SERVI SYMPHONIACI. (Lat. pl.) A band of musicians kept by the wealthy among the ancient Romans, for the entertainment of themselves and friends.

SESQUITONE TONE. A minor third. See *Minor Third.*

SESTETTO. (Ital.) A composition in six harmonic *parts.*

SESTETT. The abbreviation of *Sestetto.* See *Sestetto.*

SETTIMA. (Ital.) See *Seventh.*

SEVENTH. An interval consisting of seven sounds, or six diatonic degrees. There are four different sevenths; but only two are generally noticed—the *minor-seventh*, containing four tones and two semitones; and the *major-seventh*, composed of five tones and one semitone. The *minor-seventh* was the first discord ventured upon by the early contrapuntists.

SFORTZATO. (Ital.) An expression apprizing the performer, that the note or passage to which it refers, is to be emphatically given.

SFORTZANDO. See *Sfortzato.*

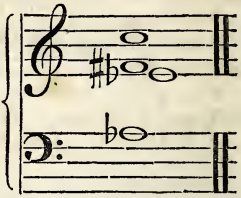
S. F. The abbreviation of *Sfortzando*, or *Sfortzato.*

SHAKE. An ornament produced by the rapid alternation

of two notes; the principal and the note above it, comprehending the interval, either of a whole tone or half a tone. Of *Shakes* there are six kinds: the *Open, Plain Shake;* the *Close, Plain Shake;* the *Prolonged Shake;* the *Passing Shake;* the *Open, Turned Shake;* and the *Close, Turned Shake*—which see in their proper places.

Sharp. A character signifying, that the note to which it is prefixed, must be sung or played half a tone higher than if such character were not placed before it.

Sharp Sixth (Compounded.) The *Extreme Sharp Sixth,* accompanied, or compounded, with the fifth: Ex.



Shawm. A wind instrument of the ancient Hebrews: supposed to have been of the horn kind.

Shell. Some writers assert, that the first musical instrument consisted of an open reed; according to others, it was a *shell.* "Without," say these, "insisting that some *shells*, when blown into, produce musical sounds; it is so well known that, if supplied with distended strings, they at once become musical, that there can be no reasonable doubt that some fact furnished ground for the story of Mercury and the *Tortoise Shell;* and that a *shell* of some kind formed the first musical instrument."

Shift. When the notes of violin or violoncello music lie wide of each other in point of gravity and acuteness, their performance necessitates a sudden change of position in the hand; which change is called a *Shift.*

Short Octaves. Some of the lower *octaves* of an organ not having all the intermediate notes, the extreme keys of such *octaves* are necessarily less distant from each other; that is, the space taken up by such *octaves* is less, or shorter, than the space occupied by full octaves.

Shrill. An epithet applicable to all high, thin, penetrating sounds: as the tones of the flageolet, or of the "ear-piercing fife."

Si. The syllable added in the seventeenth century by Le Maire, a French musician, to the six adopted by Guido in *solfaing.* In ascending through the seven notes which

lie beneath the octave, the note called *Si* is the seventh, or highest.

Siciliana. (Ital.) An epithet applicable to a slow movement of six or twelve quavers in a bar. See *Pastoral.*

Side-Drum. The drum in common use, and, in performance, suspended at the drummer's side.

Siegue. (Ital.) A word placed at the end of a movement, to announce the immediate succession of some other movement. See *Segue.*

Sightsman. One who sings or plays at first sight.

Sign. Any musical mark or character: as a sharp, flat, natural, &c.

Signes des Silences. (French.) Rests. See *Rests.*

Similar Motion. That motion by which two or more *parts* are carried in the same direction. Ex.

Simple. A word used in contradistinction to the term *figurative* or *elaborate.* Applied to counterpoint, it means *note against note*, without any thing complex, fanciful, or florid. *Simple harmony* is a plain, unstudied combination; and a *simple cadence* is a cadence of equal notes throughout the *parts.*

Simple Sound. A pure, unmixed sound, as far as its accompanying harmonics will permit it to be so.

Simplicity. In composition, an easy, natural style; in performance, that chaste, unaffected manner which rejects all vain and empty flourish, or ornament.

Singer. A vocal performer. One who, professionally, or otherwise, is in the habit of vociferating melodies.

Singhozzando. (Ital.) *Sobbing.* A term directing a manner of delivery, expressive of painful and conflicting feelings.

Singing. Expressing melody with the voice; that vocal utterance which conveys the notes of an air or tune.

Singing-Boys. Formerly the appellation applied to juvenile choristers.

Singing-Master. A vocal teacher.

Singing-Men. Lay choristers.

Sinfonia. (Ital.) See *Symphony.*

Sinf. The abbreviation of *Sinfonia.*

Sinfonia da Camera. (Ital.) A symphony composed for the chamber.

Sinistræ. (Lat.) With the ancient Romans, left-handed flutes. See *Dextræ.*

Sino al Fine. (Ital.) In the same manner to the end.

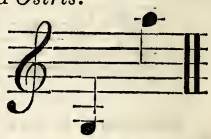
Si Piace. (Ital.) *As you please.* An expression of license in respect of the manner of performing any passage over which it is placed.

Si Radoppia il Tempo. (Ital.) Words from which the performer understands that the time of a movement is to be doubled.

Si Riplica. (Ital.) Words directing a repetition of the bars, or the movement, to which they refer.

Sistrum. An ancient Egyptian pulsatile instrument, used in sacrifice by the priests of *Isis* and *Osiris.*

Sixteenth. An interval of two octaves and a tone. Ex.



Sixth. An interval containing five diatonic degrees: called a *Sixth*, because formed of six sounds; that is, the two extremes, and four that are intermediate.

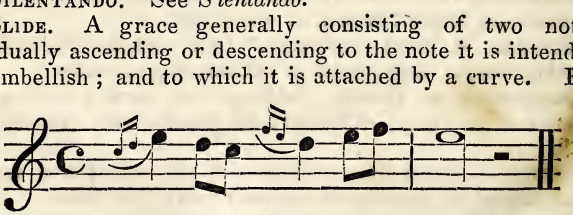
Skip. Any extensive transition in melody.

Skipping Notes. Notes which lie at considerable distance from each other.

S'lentando. (Ital.) An expression implying a slackening of the time.

Silentando. See *S'lentando.*

Slide. A grace generally consisting of two notes gradually ascending or descending to the note it is intended to embellish; and to which it is attached by a curve. Ex.



Sliding. A term applicable to that motion of the hand or finger, by which the keys or strings of an instrument are swept in a smooth or a rapid manner. On the piano-

forte and harp, *Sliding*, when adopted with judgment, is peculiarly effective.

Slur. A character significative of a smooth, gliding style of execution. The *Slur* is formed of a curve, and always drawn over or under the notes it is intended to affect. Ex.

Slurred. Passages with slurs over or under them are said to be *slurred.*

Slurring. Playing in the manner directed by a slur.

Smanioso. (Ital.) With vehemence, with rage.

Smortzando. (Ital.) A word implying a dying decrease of sound, attended with a smooth, gliding style of execution.

Soave. (Ital.) *Soft*, *sweet*, *engaging.* See *Dolce.*

Soffogato. (Ital.) An impassioned style of vocal expression, intimating that the singer is, as it were, stiffled with the vehemence of his feelings.

Sogetto. (Ital.) See *Subject.*

Sol. A monosyllable applied by the Italians to the fifth sound of the diatonic octave.

Solfaing. That vocal practice which consists of singing the notes of the scale to the monosyllables adopted by Guido. See *Solmization.*

Solfeggi. (Ital. plu.) Exercises in *Solmization.* See that word.

Solfeggiare. (Ital.) To *Sol fa.*

Solfeggio. (Ital.) A vocal exercise. See *Solfeggi.*

Solfeggiamenti. (Ital. pl.) Vocal practices in which the monosyllables *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, are employed, instead of figures, or the literal names of the notes.

Soli. (Ital. plu.) A word indicating that each of the *parts* to which it relates, is to be played by one instrument only.

Sollecito. (Ital.) An old word signifying a plaintive manner of execution.

Solmization. Singing the notes of the scale to the syllabic denominations given them by Guido, adding to his six (*do*, *re*, *mi*, *fa*, *sol*, *la*) a seventh, (*si.*) By associating the ideas of these syllables with the notes they imply, and

the relative bearing of those notes to each other, according to the several stations they hold in the octave, or scale, the practitioner recollects and feels the verbal and notitial connections, and by virtue of their union in his mind, becomes enabled to express them.

Solo. A piece, or movement, intended for a single voice or instrument. The word *Solo*, when applied to vocal composition, is usually confined to the single-voiced movements of anthems; and when instrumentally used, as generally signifies a composition written for the purpose of displaying the executionary powers of the performer.

Sonata. (Ital.) A composition for a single instrument. Formerly, the *Sonata* was of several kinds; which, however, were afterwards reduced to two; the *Sonata da Chiesa*, and the *Sonata da Camera;* both of which commenced with an *Adagio*, and after two or three succeeding movements, closed with an *Allegro*. At present, a *Sonata* means nothing more than an exercise, (generally for the piano-forte,) and seldom consists of more than two or three movements of moderate execution, and calculated to improve the juvenile finger.

Sonata da Camera. (Ital.) Formerly, a chamber composition for single instruments, somewhat similar to the modern quartett.

Sonata da Chiesa. (Ital.) An old instrumental composition for the church, in several *parts*, each of which was played by a single instrument. See *Sonata*.

Sonata di Bravura. (Ital.) A *Sonata* composed in a bold and animated style; that is, characterized by a brilliant and expressive execution.

Sonatina. (Ital.) The diminutive of *Sonata*. See that word.

Sonetto. (Ital.) See *Sonnet*.

Song. A vocal composition of the most ancient date and simplest form: originally, a short effusion of verse and melody, dictated by the spontaneous feelings of nature. As *Song* refined, it became accompanied with the lyre, and drew its subjects not only from passion and pleasure, but from history, war, patriotism, and moral sentiment. In this extended latitude the word *Song* continues to be understood, and implies a composition, the species of which is very various; which ranges from the simplicity of the common ballad to the refinement of high-wrought compo-

sition; including in its diversified construction, that ease and freedom of air that delights in the *Comic Opera*, the passion and embellishment that interest in the *Serious Opera*, and the grandeur and solemnity that elevate in the *Oratorio*.

Songster. A term coarsely applied to a male vocalist.

Songstress. A name inelegantly given to a female singer.

Soni Mobiles. The intermediary sounds of the ancient tetrachords: so called because, by the variation of the mode, they were moveable; as are certain of the notes in our *minor mode*, in ascending the scale. See *Soni Stabiles*.

Soni Stabiles. The extremes of the ancient tetrachords: called *Soni Stabiles*, because, though the intermediary sounds changed with the mode, the upper and lower never varied. See *Soni Mobiles*.

Sonnet. Originally, an Italian diminutive: a little song.

Sonorous. Bodies which, by the vibration of any of their parts, yield sounds, are said to be sonorous.

Sons. The name of the melodies formerly sung by the minstrels of Provence.

Sons Etouffe's. (French.) Those soft, half-stifled tones produced on the harp by partially checking the vibration of the strings with the left hand. The *Sons Etouffés* are generally announced by this sign: ⊕

Sopra. (Ital.) A term signifying *above;* as *Sopra la thema*, above the theme.

Sopрani. (Ital. plu.) Trebles, or highest female voice parts.

Soprano. (Ital.) A treble voice, or *part*.

Sordino. (Ital.) A small copper machine occasionally used by violinists, to weaken the vibration of the instrument.

Sospirando. (Ital.) An expression in the Italian opera scores, dictating the introduction of a sigh, sometimes to be given with, and sometimes without, a note.

Sospiro. (Ital.) A word now seldom used; but which signifies rest or silence.

Sostenuto. (Ital.) A word by which the performer is apprized, that the note, or notes, to which it refers must be sustained.

Sotto. (Ital.) *Under:* as *Sotto lo soprano*, under the soprano.

Sottinteso. (Ital.) Said of chords or combinations in which more is to be understood than is expressed: as when the harmony of the *third*, *fifth*, and *eighth* is intended, though the bass note have under or over it, only the figure of 3, a 5, or an 8.

Sotto Voce. (Ital.) With restrained or subdued loudness. See *Mezza Voce.*

Sound. By the word *Sound*, *Musical Sound* is understood; since, properly speaking, all other *sounds* are only noise. Musical sounds are of two kinds; simple and compound. When simple, they are single, or successive; when compound, are combined or simultaneous. Again, when successive, and arranged with taste, they are melodious; when simultaneous, and united with judgment, are harmonious; and it is when this taste and this judgment operate together, that *Sound* reaches its acme of effect.

Sounding-Board. That thin, broad board in a pianoforte, over which the strings are distended; also that part of a harp through the apertures of which the lower end of the strings are passed. In both these instruments, the vibrations of the *Sounding-Board* so materially contribute to the tone, that the quality of the wood of which they are formed, is of the greatest consequence.

Souper. (French.) A crotchet rest. See *Crotchet Rest.*

Spaces. The four openings between the five lines of a stave: also the local intervals between the ledger-lines occasionally introduced above and beneath the stave.

Spiccato. (Ital.) See *Staccato.*

Spinæ. (Lat.) *Thorns.* The quills of the *Spinet* were originally called *Spinæ;* and from their name that of the instrument itself was derived. See *Spinet.*

Spinet. (From the Latin word, *Spinæ.*) Formerly, a stringed instrument first suggested by the construction of the harp, and of which the *harpsichord* was but an enlargement and improvement.

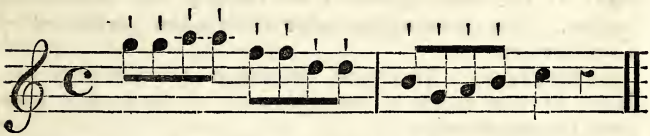
The *Spinet* having been originally called a *couched harp*, and its subsequent augmentation denominated a *harpsichord*, the family connection of the two instruments is manifest. See *Harpsichord.*

Spiritoso. (Ital.) With animation, with energy.

Square Piano-Forte. The piano-forte in its original form, and as first introduced into this country by the ingenious German, *Zumpe*. Its inferiority, even in its present improved state, to the *Grand Piano-Forte*, consists in the comparative weakness of its tones, consequent to its having only two, instead of three, sets of strings, and the body of the instrument being so much smaller than that of the latter.

Squillante. (Ital.) Clear and brilliant in tone.

Staccato. The word *Staccato* alludes to the action of the finger, and implies a touch or manner of performance, which is generally expressed by dashes placed under or over the notes designed to be affected. Ex.



Stave. Five horizontal lines which, forming a fulcrum or support for the notes, or signs of musical sounds, were originally called by the collective name of *Staff*. Primarily, the *Stave* consisted of eight lines; and, for a long while, no use was made of the spaces, till Guido reduced the number of the former, and brought the latter into play.

Stem. That short, vertical line which projects from the head of a note. See the word *Tail*.

Stentato. (Ital.) An expression in vocal music, borrowed from the name of *Stentor*, the Greek herald mentioned by Homer, and implying a loud and emphatic delivery.

Sticcado. The *Sticcado* is an instrument consisting of a kind of box, open at the top, and upon the edges of which rest small lengths of wood, or of metal, or glass. It is a pulsatile instrument, and tuned to the diatonic scale.

Stilo di Recitativo. (Ital.) A former style of composition bearing more resemblance to that of recitative, than that of melody. It was heavy, monotonous, and tedious; and, by consequence, grew out of favour.

Stop. In violin and violoncello music, that pressure upon a string which brings it in contact with the finger-board, and

prevents the vibration from going beyond the point where the pressure takes place. It is on account of this partial hinderance of the vibration, that the action of pressing the string is denominated a *Stop*.

Stop *of an Organ*. Each separate or distinct collection of pipes in an organ forms what is called a *Stop*. These are less or more numerous, according to the capaciousness of the instrument; and upon these its power and variety depend. See *Organ*.

Strain. That portion of a vocal or instrumental composition which is comprised in one of its movements, or between one double bar and another.

Strascino. (Ital.) A grace chiefly vocal, and used in slow passages. It is a kind of drag, and consists of about eight or ten notes given in an unequal and descending motion. The *Strascino* has most effect when performed by a sopra voice.

Strathspey. The tune by which the lively Scotch dance of that name is accompanied. It is, for the most part, in common time.

Strepitoso. (Ital.) In a vehement and impetuous style.

Stress. The name of the sign for pressing the fingers of the left hand on the sounding board of the harp, immediately after the higher strings have been struck by the right hand; the effect of which operation is, to prolong their tones, and impart to them a degree of pathos, of which, otherwise, they would not be productive. See Bochsa's *Anima di Musica*.

Stretto. (Ital.) Quick and concise.

Stret. The abbreviation of *Stretto*. See that word.

Strings, well-known appendages to those musical instruments which are neither pneumatic, nor pulsatile. The strings in modern use are generally of brass or steel wire, or catgut: but the ancients improved upon their original use of thongs of leather, by adopting strings first of silver, and afterwards of gold.

Stringando. (Ital.) A word apprizing the performer, that, where it appears, he is to press and bind the notes.

Stringed. Instruments, the sounds of which are produced by the vibrations of strings, receive the epithet *stringed*.

Stringendo in Tempo. (Ital.) Keeping strictly to the time.

Strisciando. (Ital.) *Gliding.* A term chiefly used in vocal music; and which dictates a smooth, connected manner of expressing the notes.

Stromento. (Ital.) A musical instrument.

Stromenti di Vento. (Ital.) Wind instruments.

Struscino. (Ital.) A word signifying a drawing down of the notes of a descending passage, making of them a concatenation of sounds.

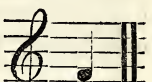
Studio. (Ital.) A modern appellation for a pianoforte or harp exercise; or for a practical lesson for any other instrument.

Stylo Rappresentato. (Ital.) Because recitative is almost exclusively dramatic in its nature, that is, resembles scenic dialogue or speech, it is said to be in *Stylo Rappresentato.*

Sub. (Lat.) *Under:* as *Sub-Diapente*, under the fifth; *Sub-Diatessaron*, under the fourth.

Subchanter. A cathedral vocalist, acting as the Precentor's deputy.

Sub-Dominant. *Under the Dominant;* the fourth note in the diatonic octave. Ex. The subdominant in the key or scale of C.



Subito. (Ital.) *Quick;* as *Volti Subito,* turn over without loss of time.

Subject. *A theme;* a series of notes following up a leading idea, and assuming a character with which the subsequent portions of the movement ought to have some sensible affinity.

Sub-Mediant. The middle note between the octave and the fifth below. In the scale of C, the note A.

Sub-Tonic. The sharp seventh of any key, or scale. The *Sub-Tonic* of the key of *C* will be *B.* Ex.

Succession. Melodious progression. As the notes of harmony are in *combination,* so those of melody are in *succession.* See *Combination.*

Suite. (French.) Formerly, a set of lessons, sonatas, &c. See *Suites des Pieces.*

Suites des Pieces. (French.) A collection or book of pieces.

Suo Loco. *In its place.* See *Loco.*

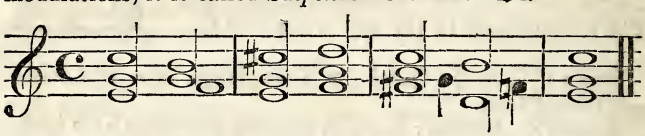
Super-acute Sounds. Those notes of a voice or instrument which lie beyond the fair pale of its powers, or character, and which only the greatly skilful can ever employ with safety and advantage.

Super-Dominant. The note immediately above the *Dominant*, or fifth, of any key. Ex. A, the *Super-Dominant* in the key, or scale of C.

Super-Tonic. The second of any scale, or key, C being the scale, or key, D will be its *Super-Tonic.* Ex.

Supposed Bass. A bass note differing in its literal denomination from that of the chord by which it is accompanied. On the harmony of C, the note E or G would be a *Supposed Bass.* See *Fundamental Bass.*

Suspended Cadence. When, instead of immediately proceeding from the dominant chord to the harmony of the key-note, the *Cadence* passes through several protracted modulations, it is called *Suspended Cadence.* Ex.



Suspension. The retention of some note or notes of a harmony in the succeeding harmony.

Sustained Notes. Notes continued, or dwelt upon, through the whole of their proper duration, so that, in point of *time*, they may be said to *touch* the next succeeding notes.

Svegliato. (Ital.) Lively, animated.

Swell. The gradual augmentation of any vocal or instrumental note. Also that part of an organ in which a number of pipes are so inclosed that they can be partially uncovered at pleasure, by virtue of a pedal provided for that purpose, and a gradual vent given to their sounds.

Swell Box. That wooden case in the body of an organ which contains the pipes of the *swell.* See that word.

Symphonial. (Greek.) Sounds agreeing in quality of tone are said to be *Symphonial.*

Symphonoi. (Greek, plu.) Sounds varying in pitch,

but which so intimately blend and mingle as almost seem to be one and the same. By these the ancients meant octaves, because for *unisons* they had another appellation. See *Homophonoi*.

Symphonious. Said of any perfect concordance.

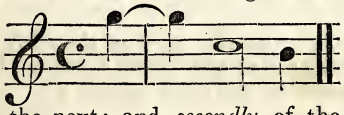
Symphonist. A composer of symphonies.

Symphony. In the ancient music, a complete combination of unisons in concert performance. A term used in contradistinction to *Antiphony*, which implied a mixture of unisons and octaves, or unisons and fifteenths. See *Antiphony*. *Symphony*, in its modern sense, implies either a grand and richly variegated composition, or interposed instrumental passages, in songs, the purposes of which are, to heighten the effect of the melody, and to relieve the singer.

Syncopation. (From the Greek.) *Syncopation* is the cutting off half of a previous note, and throwing that half into the length of the succeeding note; and again, by cutting off half of the second, third, &c. to leave the first half that was cut off to be accounted for at the end of the bar. When this is done, the syncopation is said to consist of driving notes: and when the last note of one bar is united by a tie to the first note of the next bar, or one of the measures of a bar is so conjoined with the contiguous measure, as virtually to convert the two into one, the notes so joined form a driving note. Ex.

Here we have a bar of driving notes.

Ex.



Here we have an example, *first*, of the last note of one bar tied to the first note in the next; and, *secondly*, of the second measure of a bar conjoined with the third or contiguous measure.

Syncope. The *Syncope* is that process by which part of the duration of a note is cut off and transferred to another note. In the construction of harmony, this is one of the composer's greatest resources; since, without its aid, he could neither prepare nor dissolve his discords: and in melody, it is a constant source of expression.

Syntono Lydian. One of two modes in the ancient music, so keen, yet tender and affecting, that Plato called them the *modes of tears*. See *Mixo-Lydian*.

SYRINGA. (Lat.) See *Pipes of Pan.*

SYSTEM. Any settled principle upon which the great scale of sounds, or its systematic portions, may be divided. With the ancient Greeks this scale consisted of two octaves, measured into tetrachords, or fourths; which, again, were subdivided into smaller intervals; so that the principal system comprehended other systems: as our own great compass includes octaves, which octaves are systematically divided into lesser distances. Guido's extension of the tetrachords into sixths, or hexachords, was a considerable advancement towards our system of eighths, the advantage of which was not lost by the ingenious speculators of the succeeding age, whose labours established the *octave,* the major and minor modes, on which harmony and melody are now universally founded, and which taste and genius have rendered the source of every species of melody and harmonic beauty.

SYSTEMA PARTICIPATO. That system which divides the octave into twelve semitonic intervals.

SYSTEMA PERFECTUM. The Bisdiapason, or ancient Greek scale. See *Diagram.*

SYSTEMA TEMPERATO. (Ital.) The semitonic division of the octave in an attempered state. See *Temperament.*

T.

T, THE abbreviation of the Italian word *Tutti.* See *Tutti.*

TABLATURE. A table or graphic view of the cliffs, notes, and other signs in music: also the literal notation for the lute was formerly known by the same name; *i. e.* the lute had a *Tablature* of its own.

TABOR. A small drum. See *Tabor and Pipe.*

TABOR AND PIPE. The *Tabor and Pipe* have so long been united, especially as accompaniments to dancing, that there seems to be a propriety in describing them together. The *Tabor*, or drum, is of small circumference, and very shallow; the *Pipe* is short, and blown into at the end. They are both used at the same time, the *Pipe* by the left hand, the *Tabor* by the right; and the combined effect is calculated to excite hilarity, and delight the common ear.

TABORET. The diminutive of *Tabor.* See that word.

TABRET. A drum of the ancient Hebrews.

TACET. (Lat.) *Let it be silent.* A word written over passages in which certain instruments are not to join; as *Flauto Tacet*, Let the flute be silent.

TAIL *of a Note.* See *Stem.*

TAILLE. Formerly, the tenor *part* in a score.

TAIL-PIECE. The slip of ebony at the lower end of a violin; the use of which is, to hold one end of the strings.

TALE-TELLERS. The old Irish bards, or harpers, who publicly chanted their poetical histories.

TAMBOUR DE BASQUE. (French.) A kind of tinkling cymbal, or hand drum, formerly much used in dancing.

TAMBOURIN. A dance so called, from the Tambourine, with which it was generally accompanied.

TAMBOURINE. See *Tambour de Basque.*

TARDO. (Ital.) Slow.

TASTATURA. (Ital.) The name by which the keys of the organ and harpsichord, taken collectively, were formerly known.

TASTATURE. (Ital.) The short extempore sweepings of the fingers over the keys of a harpsichord or spinet, for the purpose of trying the touch and tone of the instrument, used to be called *Tastature.*

TASTE. That truth of conception and refinement of feeling, which qualify a composer to produce, and a performer to elicit, the beauties of art and of nature.

TASTO. (Ital.) An expression implying the *touch* of any keyed instrument; as the organ or piano-forte.

TASTO SOLO. (Ital.) Words by which the organ or piano-forte performer understands that the bass of the passage over which they are written is not to be accompanied with chords.

TEATRO DEL RE. (Ital.) The King's Theatre.

TE DEUM. A Latin canticle, or hymn.

TELL-TALE. An instrument attached to the old chamber-organ, to show the exhaustion of the bellows.

TEMA. (Ital.) The theme, or subject.

TEMP. The abbreviation of *Tempo.* See that word.

TEMPERAMENT. That equalization of the intervals of keyed instruments which brings their whole system as near to that of the diatonic and chromatic scales as possible.

TEMPO. (Ital.) Time.

TEMPO FRETTOLOSO. (Ital.) An accelerated time.

Tempo a Piacere. (Ital.) An expression giving license respecting the time.

Tempo di Ballo. (Ital.) Time of a dancing minuet.

Tempo di Capella. (Ital.) Time of two breves or measures in a bar. See *Alla Breve*, or *Alla Capella.*

Tempo di Marcia. (Ital.) In the time of a march, and with a degree of pomp and dignity.

Tempo di Minuetto. (Ital.) In the time of a minuet.

Tempo di Polacca. (Ital.) In the time of a *Polacca.*

Tempo Giusto. (Ital.) In exact or correct time.

Tempo Ordinario. (Ital.) Movements to which this expression is prefixed, are to be performed in ordinary time.

Tempo Perduto. (Ital.) An expression implying a slackening of the time: the converse of *Tempo Frettoloso.*

Tempo Primo. (Ital.) An expression used when the original time, having been changed or interrupted, it has become necessary to renew it.

Temp. Prim. The abbreviation of *Tempo Primo.* See above.

Temporagiato. (Ital.) From this word the accompanist learns, that he is to watch the voice or instrument he is attending, in order to be ready to accommodate his *time* to any pauses or extemporary graces that may be thrown in, *en passant.*

Tempo Rubato. (Ital.) Words implying a time, that, for the purpose of enforced expression, is alternately quickened and retarded.

Ten. (Ital.) The abbreviation of *Tenuto.* See that word.

Tendrement. (French.) Softly, soothingly.

Tenebræ. (Lat.) A musical service among the Catholics, in pious remembrance of the darkness which attended the crucifixion.

Teneramente. (Ital.) Tenderly; in a soft and delicate style.

Tenor. That part of the great scale next above the bass. Its ordinary compass, or register, is from C on the second space in the bass to G on the second line in the treble.

Tenor-Bass. An expression applied to that male voice which forms a mixture of the *Bass* and *Tenor;* which, partaking of both, consists of the higher notes of one, and the lower notes of the other.

Tenor-Cliff. The cliff used for violoncello parts, and in

which all music for tenor voices should be written; but which is made to yield to the treble cliff, in compliment to the ignorance of those tenor singers who are too negligent to learn what they ought to know. Its place is on the fourth line.

TENOR VIOLIN. An instrument of the violin species, but the scale of which extends a fifth lower. Its office in concert is, to prevent a chasm between the bass instruments and the second violins. See *Viola.*

TENOR VOICE. The voice the scale of which is next above that of the tenor-bass.

TENSILE. Stringed instruments, on account of the tension of their cords, are called *Tensile.*

TENTH. An interval consisting of a replicate of the third; that is, a third and an octave.

TENUTO. (Ital.) *Held.* A word from which the performer understands that the notes over which it is written are to be held on. See *Sostenuto.*

TERNARY MEASURE. Triple-time: also called *Perfect Measure.*

TERZETTO. (Ital.) A composition for three voices or instruments.

TESTUDO. The lyre of Mercury: so named because made of a shell. See *Shell.*

TETRACHORD. With the ancient Greeks, the interval of a fourth.

THEMA. See *Subject.*

THEORBO. A stringed instrument of a pleasing tone, but long out of use. The *Theorbo* was somewhat like the lute, but had the peculiarity of possessing two necks, to the longest of which was attached the four lowest of its strings.

THEORIST. A musician whose attention is more directed to science than to the practical province of his profession. One who speculates upon the laws and properties of sound, as they concern harmony, modulation, and the construction of melody.

THEORY. The principles of sound, as they regard concord and discord—of systems, as they exist in the great compass —and of harmonical and melodial arrangement.

THIRD. An interval consisting of three diatonic sounds, and containing two lesser intervals of one whole tone each. Some of the early theorists (chiefly among the French) objected to consecutive thirds; and even when mixed of majors

and minors, forbade their use, as we now interdict the employment of immediately succeeding fifths.

Thirteenth. An interval consisting of a replicate of the sixth; that is, a sixth and an octave.

Thorough-Bass. A branch of the musical science which teaches us to superadd to any bass the harmony required by its own position and its accompanying figures. Regarded theoretically, Thorough-Bass is to be considered as the foundation of counterpoint and multisonant composition; viewed practically, it will exhibit itself as the hand's great guide in taking the several chords as they are wanted; and as affording us the means of that ready selection and prompt formation of concords and discords, which, together with their spontaneous preparations and resolutions, constitute the life and spirit of thorough-bass performance.

Thrilling. Sounds of a keen and penetrating quality are said to be *thrilling*.

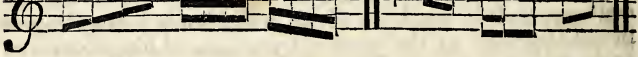
Tibia. The ancient Roman flute.

Tibiæ Pares. (Lat. plu.) Two flutes similar in pitch, but differently perforated, (one for the right-hand and the other for the left,) and which were played together by the same performer.

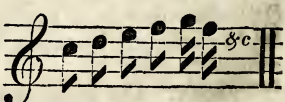
Tibicen. A Roman flute-player.

Tibicina. A Roman female flute-player.

Tied-Notes. Notes held together by lines drawn through their stems, as are quavers and semiquavers: or notes bound by curves, extending from the head of one to that of another. Ex.



In the *first* of these examples, the notes, though they might have been separate, thus—



are conjoined by the cross-lines; and in the *second*, the curves bind together the two G's and the two D's, virtually rendering them one G and one D.

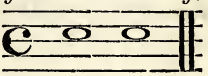
Tierce. The interval of a third.

Tierce of Picardy. In France, formerly, the *major third*, when introduced in the final harmony of a composition

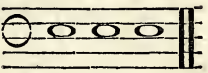
in the minor mode, was called the *Tierce of Picardy*, because, as is generally thought, it was in Picardy that the practice continued the longest.

Timbrel. An ancient Hebrew drum.

Time. That department of musical acquisition which teaches the just division of *Time*, according to the measure in which any movement is composed. Of measures, the old musicians had only two; the *binary* and the *ternary*, the imperfect and the perfect. The imperfect time consisted of two semibreves in a bar—



the perfect time, of three semibreves in a bar—



that is, when a C, or semicircle, was the indicial character, the breve was only equal to *two* semibreves; but when that character was an ◯, or entire circle, the breve was equal to *three* semibreves. But these two measures soon proving insufficient for use, others were added; and compound common-time, and compound triple-time, gave birth to new beauties in composition. But these new measures were accompanied with new forms of notes. The *large*, the *long*, and the *breve* (called a breve, because so short in comparison of the *large*) gave way to the *semibreve*, the *minim*, the *crotchet*, the *quaver*, &c., and together with four or two crotchets, and three minims, three crotchets or three quavers in a bar, there were twelve or six quavers in a bar, and nine crotchets or nine quavers in a bar. In addition to these, words and expressions grew into use, as *Largo*, *Larghetto*, *Allegro*, *Allegretto*, &c., by which particular degrees of velocity were directed, and the performer relieved from uncertainty respecting the degree of quickness with which the different measures were to be executed. Of so much importance in music is the article *Time*, that all these aids have been found needful; that while all the measures of a bar, and all the bars of a movement are made respectively equal, it is indispensable to take up the measure with that exact quantity of motion intended by the composer, and on which the just expression and effect of his work depend.

Timeist. He who performs in time.

Time-Note. That note which is made the standard of

reckoning for all the other notes. At first the *large*, then the *long*, was the *Time-Note*. At present that note is the semibreve, as being the longest note in common use. Thus: Common-time of two crotchets in a bar we designate by the figures, $\frac{2}{4}$; *i. e.* two fourths of a semibreve: Triple-time of three quavers in a bar, by $\frac{3}{8}$; *i. e.*, three-eighths of a semibreve: and so of the rest. Ex.

Two Crotchets.

Three Quavers.

Time-Table. A graphic or written representation of the several notes in music, under the various forms by which they announce the different durations it is a part of their office to designate.

Timoroso. (Ital.) With awe and timidity.

Tintinnabula. (Lat. plu.) The name of the little bells of the ancients.

Tintinnalogia. (Greek.) The art of ringing. See *Bells*, and *Ringing*.

Tipping. A flutist's expression, signifying a transitory pressure of the tongue against the roof of the mouth; by which a smart or terse effect is produced.

Toccata. (Ital.) See *Prelude*.

Toccatina. (Ital.) The diminutive of *Toccata*. See that word.

Tone. A *Tone* is a sound, as grave, or acute; also a certain interval; and again, a quality of sound, as soft or loud, pleasing or disagreeable.

Tonic. The key-note; the fundamental note of any key or scale. Ex.

The *Tonic* of the key, or scale, of C.

Tonica. (Ital.) The *Tonic*. See that word.

Tonorium. (Lat.) The ancient pitch-pipe. See *Pitch-Pipe.*

Ton Pathetique. (French.) A plaintive, melancholy quality of sound, whether of a voice or instrument.

Touch. The repressure of the keys of an organ, or piano-forte, upon the fingers, during performance. As this repressure is great, or small, the *Touch* of the instrument is said to be hard, or soft, heavy or light.

Town-Pipers. Certain *Pipers* of earlier times retained by the chief towns in Scotland, to add to the éclat of their public festivals.

Toys. Formerly, any trifling airs or light dance-tunes.

Tradotto. (Ital.) *Transposed.* See *Transposition.*

Tragedie en Musique. (French.) A serious opera.

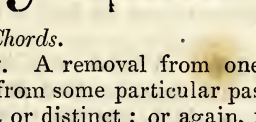
Trainant la Voix. (French.) Drawing out the tones of the voice in a tender, affecting manner.

Tranquilezza. (Ital.) A calm, serene, and smooth style of performance.

Tranquillamente. (Ital.) Quietly, softly; in a gentle easy manner.

Transient Chord. A chord transitively introduced, for the purpose of obtaining a more easy passage from one harmony to another, but not including in its composition any of the notes of either of the harmonies it thus connects.

as thus—



* *Transient Chord.*

See *Passing Chords.*

Transition. A removal from one form of harmony to another; or from some particular passage of melody to one that is distant or distinct; or again, from any certain note, to one of a strikingly different pitch.

Transposed. Shifted into another key.

Transposition. The removing of a composition from its original key into a higher or lower: a process effected by writing the music, note for note, in a different part of the stave, and adopting such sharps or flats as will preserve all the former intervals.

Trattato di Musica. (Ital.) A musical treatise.

Traversa. (Ital.) See *German Flute.*

Tre. (Ital.) Three. See *A Tre.*

TREBLE. The highest vocal part.

TREBLE CLIFF. The cliff appropriated to the highest province of the great scale. Its place is on the second line.

TREBLE-CLIFF NOTE. Any *note* placed on the same line with the *Treble Cliff*.

TREBLE VOICE. The acutest species of the human voice.

TREMANDO. (Ital.) In a tremulating manner.

TREMOLO. A word by which the composer understands that the notes are to be drawn out and delivered with a tremulous emotion.

TREMULANDO. (Ital.) A word implying a wavering or tremulous style of performance.

TRIAD. See *Tria Harmonica.*

TRIADE SEMIDIATONICA. (Ital.) A *Triad* consisting of two *minor thirds.* Ex.

thus— or thus

In the fundamental or full *Triad*, the under third consists of two whole tones, as thus:

or thus

but in the examples above, the inferior thirds comprise only one whole tone and one semitone; so that, as in both *Triads*, the higher thirds are the same, *i. e.*, a tone and a half, the whole *Triade Semidiatonica* is less by half a tone, than the fundamental triad.

TRIA HARMONICA. (Lat.) A triad: that is, a compound consisting of a fundamental note, its third, and its fifth; or, the fundamental note, its third, and the third of its third. When of these two thirds, the lower is the greater, the triad is perfect; and when the lower third is the lesser, the triad is imperfect. Ex.

Here the first triad is perfect; the second imperfect. Of course, the triad of every minor scale is imperfect.

TRIANGLE. A little, three-sided steel frame, which, beaten during a dance, or military parade, has a gingling, but lively and animating effect.

TRILL. A shake.

TRILLANDO. (Ital.) Shaking.

TRILLETTA. (Ital.) A transient shake.

TRILLO. (Ital.) A quaver. See *Quaver.*

TRIO. See *Terzetto.*

TRIOLET. (French.) A triplet. See that word.

TRIPLE CROCHE. (French.) A demisemiquaver. See *Demisemiquaver.*

TRIPLE TIME. Time of three measures. There are at present three triple measures: one of three minims in a bar, marked thus: $\frac{3}{2}$; one of three crotchets in a bar, marked thus: $\frac{3}{4}$; and one of three quavers in a bar, marked thus: $\frac{3}{8}$.

TRIPLET. Three notes sung or played in the time of two, are so called.

TRIPLUM. In earlier times, this was the name given to the treble.

TROLL. To *Troll*, is not only to sing in *parts*, but to take them up one after another in the manner of catch singing, so that they move in a circular motion.

TROMBA. See *Trumpet.*

TROMB. The abbreviation of *Tromba.*

TROMBETTA. (Ital.) A diminutive trumpet.

TROMBONE. A wind instrument of which there are three sorts. The scale of the first, or lowest, commences at G on the first line in the bass, and rises to C above the bass-cliff; that of the second begins at A on the first space in the bass, and extends two octaves upwards; and that of the third, or highest, descends to B flat on the second line of the bass, and mounts to B flat on the third line in the treble cliff. Each of these scales includes all the semitones between its extremes.

TROMBONO. (Ital.) See *Trombone.*

TROMBONO PICCIOLO. (Ital.) A small *Sacbut.*

TROOP. A quick march.

TROPPO CARICATA. (Ital.) Said of an air when over-burthened with accompaniments.

TROUBADOURS. The early poet-musicians of Provence. See *Bard.*

TRUMPET. A well-known wind-instrument, the tone of which is powerful and inspiring. The scale of the trumpet extends from A below the treble-cliff to D in alt; and by the aid of a long sliding tube, it can now command the semitonic intervals.

TRUMPET OF THE JUBILEE. A powerful wind-instrument used by the ancient Hebrews on great and solemn occasions.

TRUMPETER. A performer on the trumpet: with the ancients, a practical musician of considerable importance. In the field and on the stage, trumpeters were employed; and so ambitious were they of displaying the power of their instrument, that the force with which they blew, sometimes burst their cheeks.

T. S. The abbreviation of *Tasto Solo.* See that expression.

TUBA. A kind of trumpet. See *Trumpet of the Jubilee.*

TUNE. A series of sounds qualified, by their particular succession, and the time in which they are expressed, to strike the ear with pleasure, and stamp their character on the mind.

TUNEABLE. An epithet employed to distinguish those pipes and strings, the equal density of whose vibratory substances renders them capable of being perfectly tuned.

TUNEFUL. An adjective applicable to euphonious sounds, or natural melody: as when we speak of the tones of bells, or the notes of birds.

TUNELESS. An epithet applicable, in common parlance, to any unmelodious series of notes; and also to the tones of an unpleasant, grating voice.

TUNER. He whose profession is to tune musical instruments.

TUNING-FORK. A little steel implement used by piano-forte and harp tuners, for ascertaining a particular pitch, as a standard sound for the whole cordatura. This pitch is either *A*, *C*, *D*, *E*, or *G*.

TUNING-HAMMER. The utensil with which piano-forte and harp-tuners relax and distend the strings of their instruments.

TURN. An ornament formed of the note embellished, the note above it, and the semitone beneath it. Of the *Turn* there are three kinds; the *Full Turn*, the *Partial Turn*, and the *Inverted Turn;* which see in their places.

TUTRICE MUSICA. (Ital.) A musical instructress.

TUTTI. (Ital. plu.) A word in concert music, implying that where it appears, the whole of the band, or the whole of the instruments of the kind employed in the movement under performance, are to be introduced.

Twelfth. An interval consisting of a fifth and an octave; *i. e.*, twelve sounds and eleven degrees. Also the *Stop* of an organ.

Tyes. The thick lines by which the stems of quavers and semiquavers are crossed, except when, in vocal music, only one note goes to a syllable: also the curves which are occasionally drawn from the head of one note to the head of another.

U.

Uguale. An expression applicable to *time;* and signifying that it should be equal and regular.

Unaccented. Those measures of a bar on which the emphasis, or expression, does not naturally fall, are called *Unaccented* measures. In common time of four crotchets, these consist of the second and fourth crotchet: in triple-time, are the second and third measure.

Unaccompanied. Melodies which are sung, and recitatives which are spoken, without the concordance of instruments, are said to be *Unaccompanied;* and the epithet is extended even to recitatives which have an instrumental or guiding bass.

Under Part. That *part* in any composition above which the other *parts* are stationed. This, in a duet, will be the *Second.* See *Second.*

Undulation. That waving or swimming motion of the voice which, in songs of passion and pathos, is found to be very effective.

Unharmonious. Out of harmony, dissonant.

Unison. That intimate union of two similar sounds which gives them the effect of a single sound, or of a doubling of the same: or, a *Unison* is that perfect *consonance* produced by equal vibrations in equal times; and which, as implied by the very name we give it, is but a junction of two or more undistinguished audible impressions.

Unis. The abbreviation of *Unison.* See that word.

Unisoni. (Ital. plu.) By this word the performer is apprised, that the *parts* in a score to which it alludes are in unison with each other: thus—The words *Violini Unisoni* signify that the first and second violins are in unison: *Oboi Unisoni*, that the first and second oboe are in unison, &c. &c.

Unisonant. In unison; of the same pitch.

Unisonous. See *Unisonant.*

Univocal. Octaves and their replicates were, by Ptolemy and other of the ancient theorists, pronounced to be *Univocal.*

Unmelodious. Without melody; insipid and uninteresting.

Unmusical. Said of sounds that are destitute of harmony and melody.

Un Poco Ritenuto. (Ital.) Rather gentle and restrained. See *Ritenuto.*

Untuneable. Said of those pipes and strings which, from some inherent defect, cannot be brought into perfect unison with others.

Upright Grand Piano-Forte. A vertical copy of the Horizontal Grand Piano-Forte. The advantages of this erect position in the body of the instrument are two; it diffuses its tones more freely, and occupies less room; but it turns the back of the performer on the auditors, which is no trivial diminution of its eligibility; especially if the pianist be also a singer.

Upright Harpsichord. A harpsichord of that form and position which gave birth to the idea of a vertical piano-forte. The first instrument of the kind introduced to this country was by the celebrated *Plenius,* its reputed inventor; and, for a time, his invention was encouraged; though certainly it was more ingenious than useful.

Usus. (Lat.) A word collectively applied by the ancients to the several rules by which they regulated sounds for the production of melody; rules which included the division of time, no less than the order of the intervals.

Ut. The monosyllable applied by Guido to the lowest note of his hexachord, and afterwards by the French, to the first of the octave. The Italian solmization has long exchanged *Ut* for *Do,* as being softer and more expressible.

V.

V. the abbreviation of *Violin:* as *V. Primo,* first violin.

Va. An Italian imperative, directing a continuance of the like energy of manner; as *Va con spirito,* go on with the same spirit.

Valse. (Ital.) See *Waltz.*

VARIAMENTO. (Ital.) In a free and varied manner.

VARIATIONS. Embellished repetitions of an air, or subject; so constructed as to show, through a florid veil of ornamented execution, the beauty and character of the parent melody, the sight of which ought never to be lost.

VARIAZIONI. (Ital. plu.) See *Variations.*

VAUDEVILLE. (French.) A kind of ballad first used in the town of Vaudevire in Normandy; and the name of which has since been applied, in a generic sense, to the concluding scenes of comic operas and other musical dramas.

VELOCE. (Ital.) In a rapid time.

VERILAY. A rural ballad, or *Vaudeville.* See *Vaudeville.*

VERSE. So much of a ballad as is sung to one vociferation of the tune to which it is set. By consequence, as it is the characteristic of a ballad to consist of distinct *verses*, so it is of a *verse*, that, as one of the parts of a uniform whole, it is repeated to the same melody as that to which the other parts are sung. The term *Verse* also signifies those portions of an anthem designed to be performed by undoubled voices, (by a single voice to each part,) and such parts are said to be in *verse.*

VERSE ANTHEM. An anthem commencing with undoubled voices; *i. e.*, with a plurality of *parts*, but the *parts* in *verse.* See *Verse.*

VERSETTO. (Ital.) A short verse. The diminutive of *Verse.* See that word.

VERSI SCIOLTI. (Ital.) Italian blank verse; that verse in which those portions, or scenes, of the Italian operas are generally written, which are intended to be delivered in recitative.

VERSO. (Ital.) A verse.

VERTICAL SLUR. A curve which is drawn down the back of a chord, to signify that it is not to be struck in an abrupt manner, as one note, but to be swept in a graceful, though rather quick style, the hand beginning with the lower key or string, and suffering the vibrations to continue.

Vespers. The evening vocal service of the Catholic church.

Vespertini Psalmi. (Ital. plu.) Romish evening hymns.

Vibration. That motion in the tremulatory parts of bodies which is the source of sound; as the parts of a distended string between its fixed extremities, or those of an organ-pipe which are free to act.

Vibrato. (Ital.) A term used in the Italian opera, to signify that at the note, or passage, to which it refers, the voice is to be thrown out, in a bold, heroic style.

Vido. (Ital.) See *Chord a Vido.*

Vietato. (Ital.) An adverb of prohibition, used in interdicting certain anomalies, or liberties, in composition; such are *Vietato*, forbidden.

Vigoroso. (Ital.) In a bold, energetic style.

Villanella. An old, whimsical, rustic dance tune, a peculiarity of which was, that of its always requiring to be repeated with variations.

Villotte. (Ital.) The first secular compositions in *parts* were produced in Naples, and founded on the melodies then popular in that city. To distinguish them from sacred pieces, they were called *Villottes.*

Viol. An old instrument, the form and tone of which resembled those of the present violin, of which it was the model and origin.

Viola. (Ital.) A tenor stringed instrument. The *part* taken by the *Viola*, in concert, is between the bass and the second violin.

Violars. Those itinerant performers of the twelfth century, who played on the viol, and accompanied the recitations of the troubadours or bards.

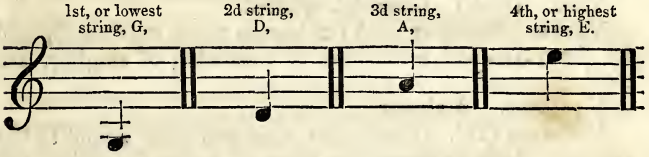
Viol da Bracia. (Ital.) Formerly, the name of the *Alta viola;* so called, because, in performance, it rested upon the arm, like the violin.

Viol da Gamba. A stringed instrument so called, because, during performance, it is held between the legs. At one time the *Viol da Gamba* was somewhat in favour in Germany; but it must have been more from whim than taste, since its tone is both crude and nasal.

Viol d'Amour. A kind of violin, strung with brass instead of catgut, formerly much in use. Its tone was so mellifluous and soft, as to obtain it the appellation by which it became universally known.

Violetta Marina. A stringed instrument somewhat similar to the *Viol d'Amour*, and first brought into this country at the beginning of the last century, by Castrucci, an Italian.

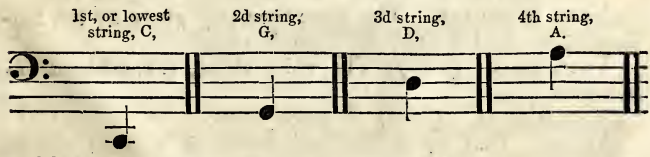
Violin. A well-known instrument, the brilliant tone and versatile powers of which have long given it the pre-eminence over all other *single instruments*, and, in concert, rendered it the *leader*, and commander. The origin of the violin cannot now be ascertained; but there is no doubt of its having arrived at its present perfection by gradual advances, and that it is a very different instrument from that which was known under the name of *Fithela*, in the days of Chaucer. Its progress to the state in which we now possess it, has not, however, been entirely without interruption, since, during the Protectorship, it yielded to the viol, and, comparatively, was little practised. The compass of the violin is very extensive, since, though limited downward, it is difficult to give its upper range a boundary. The notes of the *Cordatura*, or open strings of the violin, are G under the treble cliff; D under the treble cliff; A next above the treble cliff; and E under G in alt: thus—



Violinist. A performer on the violin.

Violino Principale. (Ital.) First violin.

Violoncello. This instrument, which is of the same family as the viola and violin, possesses, like each of them, four strings. The lowest of these is tuned to double C; the second to G gamut; the third to D above G gamut; and the fourth to A above the bass-cliff note: thus:



Violono. (Ital.) In Italy and in France, the original name of the violoncello, but long since transferred to the

double-bass. Music for the *Violono* is written as for the violoncello, but is played an octave lower. That difference excepted, the *cordature* of the two instruments are similar.

Virelay. A *Vaudeville*. See that word.

Virginal. An old keyed instrument, in high favour with Queen Elizabeth and the ladies of her time. The Virginal is supposed to have been the origin of the spinet, as the latter was of the harpsichord.

Virtu. (Ital.) Chasteness in judgment, and address in execution.

Virtuosa Musica. (Ital.) The feminine of *Virtuoso Musico*. See that expression.

Virtuoso. (Ital.) A scientific and tasteful lover of music.

Vite. (Ital.) Lively, animated.

Vivace. (Ital.) A word implying a brisk and cheerful style of performance.

Vivacetto. (Ital.) The diminutive of *Vivace*. Rather lively.

Vivacissimo. (Ital.) Very lively; the superlative of *Vivace*. See that word.

Vivo. (Ital.) Cheerful, spirited.

Vocal. The sounds of the human voice, music composed for the voice, and performances consisting of singing, are *vocal*.

Vocalist. A singer.

Vocalize (*To*). To give an open and clear sound to the vowels. Also, to repeat the notes of a vocal exercise, not with words, but to some vowel, as *A*.

Voce. (Ital.) The voice. See that word.

Voce di Camera. A voice the powers of which only qualify it for chamber performance.

Voce di Petto. (Ital.) The natural voice, so called in opposition to *Voce di Testa*.

Voce di Testa. (Ital.) A falsetto, or feigned voice.

Voce Musicale. The name formerly given by the Italians to the first note of the diatonic scale.

Voce Sola. (Ital.) The voice alone, *i. e.* without accompaniment.

Voce Umana. (Ital.) A tenor voice.

Voice. That vocal utterance by which musical sounds are produced. Of the human voice there are six kinds: the

bass; the *baritono,* or *tenor bass;* the *tenor;* the *counter tenor;* the *mezzo soprano;* and the *soprano.* All which see in their places.

Voicing. The term by which organ-builders denominate the operation of adjusting the tones and giving the relative degrees of gravity and acuteness to the pipes of their instruments.

Voix Argentine. (French.) A clear, full-toned voice.

Voix Monotone. (French.) A voice unvaried in its intonation.

Volata. (Ital.) A rapid flight of notes.

Volee. See *Volata.*

Volta. (Ital.) A sound used in the sense of *time;* as *Volta Prima,* the first time.

Volti. (Ital.) Turn over.

Volta Prima. (Ital.) *First time.*

Volta Seconda. (Ital.) The *second time.* Words intimating that the second time the strain is sung or played, the bar over which they are placed is to be performed, instead of that having over it the expression *Prima Volta.* See *Prima Volta.*

Volti Subito. (Ital.) Turn over quickly.

V. S. The abbreviation of *Volti Subito.* See that expression.

Volume. A word expressive of the compass and fulness of a voice.

Voluntary. An extempore organistic performance, introduced in the service of parochial churches. The *Voluntary* derives its name from the circumstance of its performance having originally been a free offering of the organist.

Vox Acuta. (Lat.) The highest note in the ancient music.

Vox Gravis. (Lat.) The lowest note in the ancient music.

W.

Waltz. (German.) A particular species of tune used as an accompaniment to a dance of the same name. Its time is generally that of three quavers in a bar, *allegretto.*

Warble. To *warble* is to sing with a bird-like fluency and sweetness. Of course, a tone and style of performance,

adequate to such an effect, can only be displayed by soprano voices.

WARBLER. An appellation sometimes applied to a clear and mellifluous female vocalist.

WATER MUSIC. Music composed for water excursions; and which is always performed with wind-instruments; as horns, clarionets, bassoons, &c.

WAYGHTES. Persons who annually, just preceding Christmas, parade the streets at night with musical instruments, to salute the inhabitants, and entitle themselves to a call upon their future bounty.

WELSH HARP. One of the oldest instruments of this island. Since its first introduction into Britain, it has undergone various alterations and improvements, and from time to time received many additions to its strings, which now, when their number is complete, amount to nearly an hundred. The keys chiefly adopted by the Cambrian harpers, are those of C, G, D, and A, (*major*,) and their relative *minors*.

WELSH SINGING. A mode of vociferizing in which the accompanist is the principal, and the singer the accompanist. The harper plays the melody, to which the singer chants an according part, chiefly on the *dominant*, or fifth of the key, each contriving to finish with the other. In doing this, both parties display considerable address, and the united effect is not uninteresting.

WELSH TUNES. Cambrian melodies, supposed to have been originally derived from Ireland; an opinion somewhat sanctioned, not only by the resemblance between the musical instruments of the two countries, but by the general similarity of the styles of the Irish and Welsh music.

WHISTLE. A well-known, small, wind instrument of a thin, shrill tone.

WILD MUSIC. Music produced by a wild, untutored imagination; such as is universally found in countries little skilled in any of the arts and sciences.

WIND-INSTRUMENTS. Instruments whose sounds are produced by the inflation of the breath of the performer, or by the artificial means of bellows; as the hautboy, bassoon, bagpipe, or organ.

WRIST-GUIDE. A certain brass wire attached to the Logerian chiroplast, to prevent the wrist of the young pianist from turning outwards, which would not only draw

the thumb from the proper command of its key, but give an awkwardness of position to the whole hand.

Z.

Za. A monosyllable formerly used by French musicians to designate B flat.

Zampoona. The old name of the common flute.

Zinke. A small German whistle, in shape like the horn of a deer.

Zoppo. A term used in Italy in allusion to a particular style of counterpoint, one characteristic of which is, that by the aid of syncopation, it is made to proceed by leaps and starts.

Zuffolo. A flageolet.

THE END.

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